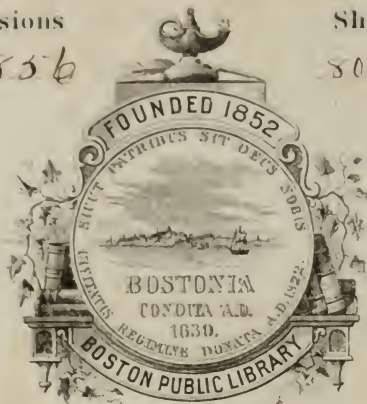


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THE

SONG-BOOK OF THE SCHOOL-ROOM:

CONSISTING OF A GREAT VARIETY OF

SONGS, HYMNS,

AND SCRIPTURAL SELECTIONS WITH APPROPRIATE MUSIC,

ARRANGED TO BE SUNG IN ONE, TWO, OR THREE PARTS:

CONTAINING, ALSO,

THE ELEMENTARY PRINCIPLES OF VOCAL MUSIC,

PREPARED WITH REFERENCE TO THE INDUCTIVE, OR PESTALOZZIAN

METHOD OF TEACHING: DESIGNED AS A COMPLETE MUSIC

MANUAL FOR COMMON, OR GRAMMAR SCHOOLS.

BY LOWELL MASON & GEORGE JAMES WEBB.

BOSTON:

WILKINS, CARTER, & CO

1851.

PREFACE.

THIS work has been prepared with reference to the wants of Common Schools and Academies. In it will be found many songs, adapted to the various circumstances of school children and youth, from eight or ten, to fourteen or sixteen years of age. The variety is thought to be greater than in most similar works, including the sprightly and enlivening, the calm and soothing, and the sober and devout.

It is regarded as a matter of the first importance, in connection with singing in schools, that the songs introduced, whether joyful and animating, or grave and solemn, should ever be of an elevated character, tending not to abase or degrade, but rather to exalt, ennoble, and purify the thoughts, feelings and associations of the young. If this point be not carefully guarded, or if, in school-singing, such words or melodies be permitted, as tend to vulgarity, coarseness, rudeness, or to mere trifling and frivolity, we may, ere long, regret the day when music was added to the list of school studies; for it may be regarded as certain, that it will not hold a mere neutral position between the good and the bad, but, according to the direction given to it, will put forth an influence either for the one, or for the other.

Under the influence of such views, the editors have selected, with a jealous eye, from the materials they have had before them; and they now present this little volume to parents, teachers and pupils, believing that it is not only free from that which is low, inelegant and pernicious, but that the songs, while they are cheerful and pleasing, will be found to accord with the efforts of those who labor to make our children better and happier.

It will be observed, that in the elementary department, the principles of notation, or the things to be taught in the elementary principles of music, are defined or explained in such a successive order as is adapted to the inductive method of teaching. But no attempt has been made to guide the teacher to that method; for such a guide, he is referred to "The Primary School Song-Book," a work designed to precede the use of this, and to the "Manual of Instruction of the Boston Academy of Music." It may be proper to remark, however, that although in this work the different departments are kept distinct, such is not to be the case in teaching. The teacher is not to go through with Rhythmics, before introducing Melodics, but, on the contrary, Melodics should be introduced, perhaps, at the very first lesson, and the different departments be taught in connection.

Entered, according to Act of Congress, in the year 1847,

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THE
SONG-BOOK OF THE SCHOOL-ROOM.

MOUNTAIN SONG.

1. When up the mountain climbing, I sing this mer-ry strain, La, la,
The echoes catch my mu - sic, And send it back a-gain.
2. When lightning, hail, and thun-der, Loud hissing, flash and roar,
I stand a - bove its threat'ning, And sing a - bove its roar.

La, la, la, la, la, la, la.

la, . . . la, . . . la.

When on the sum-mit stand-ing, High
But when the sun is sink-ing, And

la, la, la, la, la, la, la, la, la.

'mid the cloudless sky, I raise my voice right mer-ri-ly, And hail the world be-
shades are dark and long, I call my sheep from wan-der-ing, And lead them home with

low. La, la, la, la, la, la, la, . .

song.

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

. la, la, , la.

la, la, la, la, la, la, la, la, la, la, la, la, la.

BOATMAN'S MORNING SONG.

GERMAN.

1. { The mists of the morn-ing are roll-ing a - way, } The foam of the bil-lows al

The first system of the musical score is written for voice and piano. The voice part is on a treble clef staff with a key signature of one flat (B-flat) and a 3/8 time signature. It begins with a melodic line of eighth and sixteenth notes, followed by a repeat sign. The piano accompaniment is on a bass clef staff, providing a harmonic foundation with chords and moving lines. The lyrics are written below the voice staff, with a large brace grouping the first two lines of the verse.

rea - dy I see, And there floats my barque, still in wait - ing for me.

The second system continues the musical score. The voice part resumes with the lyrics 'rea - dy I see, And there floats my barque, still in wait - ing for me.' The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line.

1

The mists of the morning are rolling away,
 The stars quickly fade at the coming of day,
 The foam of the billows already I see,
 And there floats my barque, still in waiting for me.

2

We row all the day in the current along,
 Our voices uniting in loud swelling song;
 No thought of the toil or the tumult of day,
 Can ruffle our bosoms, or lure us away.

3

The mountain tops dimly are seen through the mist,
 The beach, smooth and sandy, by wavelets is kissed,
 The sky, broad and spreading, with crimson and blue,
 The ocean that bears on its breast every hue.

4

My heart is entranced into beauty's high realm,
 No care of the earth can its peace overwhelm;
 The star of the west sends its last lingering ray,
 I hail my sweet home, as the light fades away.

(2)

1

The spring breathes around us so softly and warm,
 And bears her young children, so kind, on her arm;
 She tends them, and feeds them, and nurses with care,
 She clothes them with verdure so lovely and fair.

2

With green-springing arches, the brooks she adorns,
 With fragrant, white blossoms she garlands the thorns;
 With buds, gold and purple, she decks hill and plain,
 Brings forth to the sunshine, and cheers with the rain.

3

At night-fall, in gentle and quiet repose,
 The flowers their young foldings she teaches to close,
 That, safe from all harm, their repose they may take,
 'Till morning arising, shall call them to wake.

4

O'er hills and o'er vallies, through forests and bowers,
 The spring does the work of its Maker and ours;
 The fountain of all, is our Father above,
 And spring is his agent of wisdom and love.

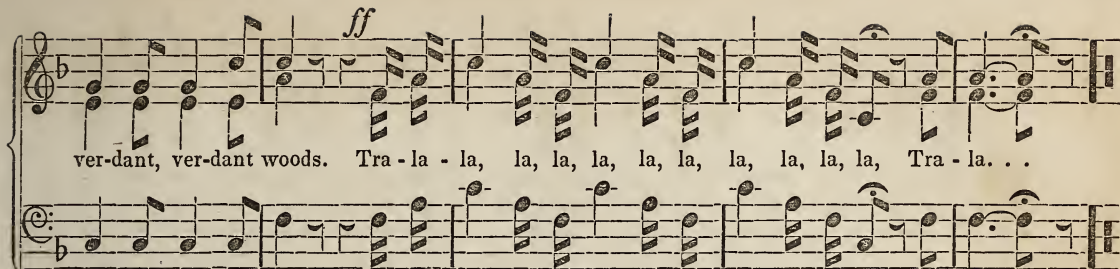
THE WOODS

1. How love-ly are the woods! The ver-dant, ver-dant woods! Where sweetly the birds are all

The musical score for the first system of 'THE WOODS' is written for piano. It features a treble and bass staff with a 6/8 time signature and a key signature of one flat (B-flat). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The first measure of the treble staff begins with a treble clef, a B-flat key signature, and a 6/8 time signature. The melody consists of eighth and sixteenth notes. A repeat sign appears after the eighth measure. The piece concludes with a final measure marked with a piano (*p*) dynamic and a crescendo (*Cres.*) marking.

sing-ing, And thanks for the morn-ing are ring-ing, A - round in the ver-dant woods, The

The second system of the musical score continues the melody. It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a crescendo (*Cres.*) marking. The melody is marked with *f*, *ff*, and *p* dynamics. The piece concludes with a final measure marked with a piano (*p*) dynamic. The bass staff continues to provide harmonic support throughout the system.



2

O how I love the woods!
 The verdant, verdant woods!
 Where lightly the branches are twinkling,
 With drops of the dew that are sprinkling
 The leaves of the verdant woods,
 The verdant, verdant woods.
 Tra-la-la, &c.

3

O come then to the woods!
 The verdant, verdant woods!
 The echo that dwells by the mountain,

Will answer your voice by the fountain
 That springs in the verdant woods,
 The verdant, verdant woods.
 Tra-la-la, &c.

4

How lovely are the woods!
 The verdant, verdant woods!
 Where sweetly the birds are all singing,
 And thanks for the morning are ringing,
 Around in the verdant woods,
 The verdant, verdant woods.
 Tra-la-la, &c.

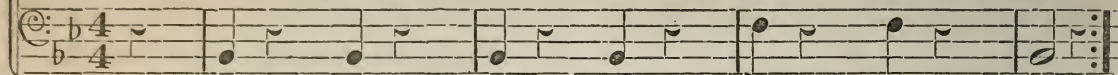
GOING TO SCHOOL.

SWISS BOY.

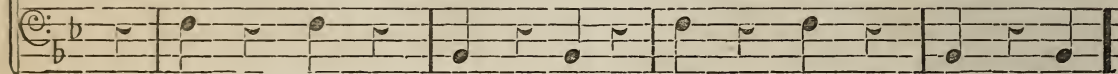
Cheerful.



1. { To the school, to the school, now my boy, mer-ry boy, To the school, happy school, we will go ;)
 { To the school, to the school, now my boy, mer-ry boy, To the school, happy school, we will go ;)
 To the school, to the school, now my boy, mer-ry boy, To the school, happy school, we will go.



If the sun be hot, or sky be clear, Tho' the wind may blow, or storm be near,



D. C.

- 2 To the school, to the school, now my boy, merry boy,
 To the school, happy school, we will go ; :||
 To the book and slate, we'll haste with joy,
 And in school our time we'll well employ ;
 To the school, to the school, now my boy, merry boy,
 To the school, happy school, we will go.
- 3 To the school, to the school, now my boy, merry boy,
 To the school, happy school, we will go ; :||
 While we now are young, the time we'll spend,
 To improve our minds, our hearts amend,—
 To the school, to the school, now my boy, merry boy,
 To the school, happy school, we will go.

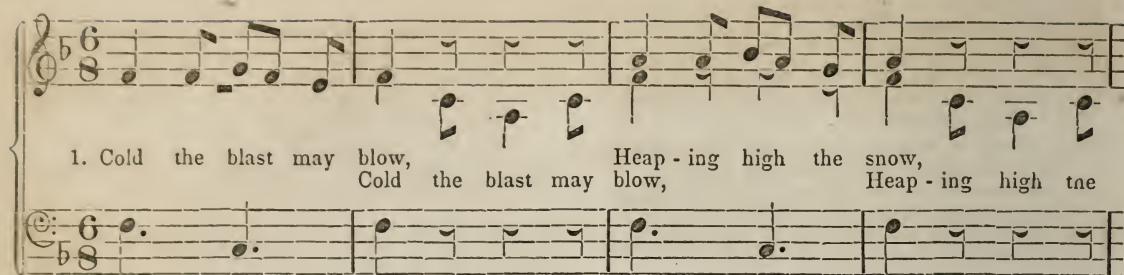
~~~~~  
 MERRY BOY.

- 1 Come away, come away, now my boy, merry boy,  
 To the fields, bright with dew, we will stray ;  
 Now the sun is up, so bright and clear,  
 And the morning bird's sweet song we hear :  
 Come away, come away, now my boy, merry boy,  
 To the fields, bright with dew, we will stray.
- 2 Come away, come away, now my boy, merry boy,  
 To the fields, bright with dew, we will stray ;  
 For the new mown hay now fills the air,  
 And the wild rose sheds its fragrance there :  
 Come away, come away, now my boy, merry boy,  
 To the fields, bright with dew, we will stray.

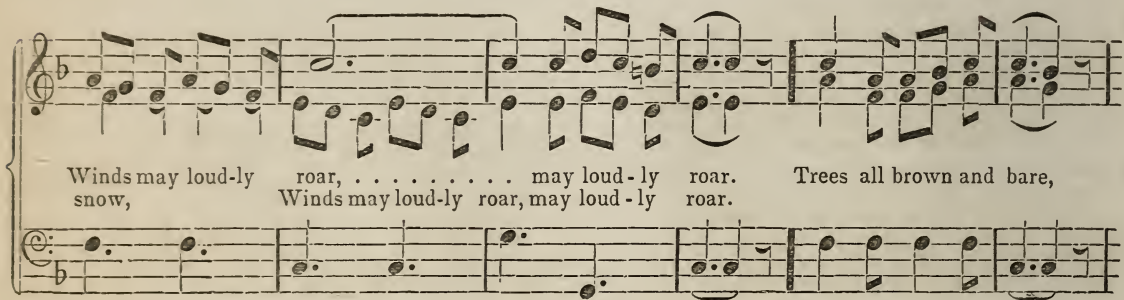
1  
 Oh! how brightly, how brightly, the sun moves along,  
 From the east to the west, through the sky ;  
 Oh! how lovely, how lovely, the moon looks among  
 All the stars, shining stars, sparkling high !  
 These glorious lights to us were given,  
 To raise our thoughts from earth to heaven,—  
 Oh! how brightly, how brightly, they all move along,  
 Shedding light o'er the world from on high.

2  
 Oh! how swiftly, how swiftly, the bird flies away,  
 Happy bird, fly away, ever free ;  
 Oh! how sweetly, how sweetly, he sings all the day,  
 In his home, on the tall forest tree !  
 'Tis thus he tells of favors given,  
 And while he sings, he soars to heaven ;—  
 Oh! how sweetly, how sweetly, he sings all the day,  
 In his home, on the tall forest tree.

3  
 And the roses, the roses and bright lilies fair,  
 Which we pluck from the fields in the May,  
 Fill with fragrance, with fragrance, the fresh morning air,  
 And to us as they bloom seem to say—  
 By whom their sweet perfume was given,  
 And thus they send it back to heaven :—  
 Oh! the roses, the roses and bright lilies fair,  
 Fill the air, fill the air all the day



1. Cold the blast may blow,      Heap - ing high the snow,  
      Cold the blast may blow,      Heap - ing high the



Winds may loud-ly      roar, . . . . . may loud-ly      roar.      Trees all brown and bare,  
      snow,      Winds may loud-ly roar, may loud-ly      roar.





2

Bosoms firm and bold,  
 Fear not storms nor cold,  
     Fear not ice nor snow;  
 Fiercely, through the gale,  
 Drift the snow and hail,—  
     Hearts may warmly glow.

3

When in school we meet,  
 Looks of welcome greet,  
     Sent from smiling eyes.

When our teachers dear,  
 Give us words of cheer,  
     What are wintry skies!

4

Come then rain or hail,  
 Come then storm or gale,  
     Glad to school we'll go;  
 Bosoms firm and bold,  
 Shrink not from the cold,  
     Fear not ice nor snow

1. The summer's de-part-ed, so gen-tle and brief, The au-tumn is come with its dry, yel-low leaf;

The first system of the musical score is for the first line of the song. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are written below the staves.

Its breath in the val-ley, its voice in the breeze, A rich col-ored hue is spread o-ver the trees

The second system of the musical score is for the second line of the song. It also consists of two staves in treble and bass clefs with a key signature of one flat and a time signature of 3/4. The melody continues on the upper staff, and the accompaniment continues on the lower staff. The lyrics are written below the staves.

2

In red and in purple, the leaves seem to bloom,  
But winter, cold winter, hath spoken their doom;  
And those that may seem with the rubies to vie,  
They tell us that beauty blooms only to die.

3

Yet, sad as the whispers of sorrow, its breath,  
And touching its hues as the garments of death,  
Still autumn, though sad and though mournful it be,  
With fruits and with flowers, is welcome to me.

### HOW BRIGHT IS THY PRESENCE.

1

How bright is thy presence, thou beautiful May!  
How bright are the heavens, and the fields call to play;  
Come forth then, sweet maidens, improve the gay hours,  
Come twine ye fresh garlands, and dance 'mid the bow'rs.

2

How bright and how happy is nature around,  
The sunbeams are glancing, and warm is the ground;  
How smoothly and gently the river flows by,  
The white clouds reflecting, that float in the sky.

3

How green is the meadow, how lovely and mild!  
With dew-drops are sparkling the flowers of the field:  
Come forth then, sweet maidens, improve the gay hours,  
Come twine ye fresh garlands, and dance 'mid the bow'rs.

(3)

### THE FARMER'S CALL.

1

Come rouse up ye slothful, the sun's o'er the hill!  
The birds are all singing by mountain and rill;  
The river is sparkling with red and with gold,  
The cattle are lowing, the sheep leave the fold.

2

Your coat from the nail, and your hat from the wall,  
The cows to the pasture, the horse from the stall;  
Away to the meadow, away to the field,  
For food without labor, it never will yield.

3

And while you are toiling, your thro'ts raise on high,  
For blessings to man always come from the sky;  
From thence come the sunbeams, the rain and the  
And whoever soweth, the harvest shall find. [wind:

## JOIN WE IN CHORUS.

NAUMANN.

1. Join we in cho - rus, free - dom to praise, Let us our voi - ces

The first system of the musical score is written for two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The melody is primarily in the upper staff, with the lower staff providing harmonic support. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

joy - ful - ly raise, . . . . . Let us our voi - ces joy - ful - ly raise.

The second system of the musical score continues the melody and harmony from the first system. It also consists of two staves in treble and bass clefs with a key signature of one flat and a time signature of 3/4. The lyrics continue below the staves, ending with a double bar line. The musical notation includes various note values, rests, and phrasing slurs.

## JOIN WE IN CHORUS

- 1 Join we in chorus, freedom to praise,  
Let us our voices joyfully raise.
- 2 Pledge me your promise, take mine from me,  
Ever united we will be free.
- 3 Free from all falsehood, free from all hate,  
Free from all malice, free from deceit.
- 4 Cheerful and happy, duty perform,  
Faithful in danger, braving the storm.
- 5 Pledge me your promise, take mine from me,  
We will be faithful, we will be free.

## JOIN IN A CHORUS.

19

- 1 Join in a chorus, love let us sing ;  
Voices united joyfully ring.
- 2 Love with young roses, sweet as the morn,  
Garlands and crowns us, hiding the thorn ;
- 3 Makes sandy deserts edens in bloom,  
Sparkling in freshness, rich in perfume.
- 4 Love true and living, dim though it burns,  
Coming from heaven, to heaven it returns.
- 5 Join in a chorus, love we will sing ;  
Voices united joyfully ring.

## THE WOODLANDS.\*

- 1  
Come roam in woodlands, so fresh and so green,  
Come roam in woodlands, where blossoms are seen.
- 2  
Come roam in woodlands, where hidden from light,  
Waters in woodlands, are gushing so bright.
- 3  
Come roam in woodlands, and seek the wild flow'r,  
Come roam in woodlands, or rest in the power

- 4  
Come roam in woodlands, where birds on the spray,  
Sing in the woodlands, so freely and gay.
- 5  
Come roam in woodlands, where tongues may reveal,  
Telling in woodlands, what true hearts may feel.

---

\* Separate the two notes for the word "woodlands."

## GOD SPEED THE RIGHT.

MUSIC—GERMAN

POETRY BY W. E. HICKSON.

1. { Now to heav'n our pray'r as-cend-ing, God speed the right; } Be our zeal in  
 { In a no-ble cause con-tend-ing, God speed the right. }

heav'n re-cord-ed, With suc-cess on earth re-ward-ed, God speed the right, God speed the right.



2  
 Be that prayer again repeated—  
 God speed the right;  
 Ne'er despairing, though defeated;  
 God speed the right.  
 Like the good and great in story,  
 If we fail, we fail with glory:  
 God speed the right.

3  
 Patient, firm and persevering;  
 God speed the right;  
 Ne'er th'event nor danger fearing;  
 God speed the right.  
 Pains, nor toils, nor trials heeding,  
 And in heaven's time succeeding—  
 God speed the right.

4  
 Still our onward course pursuing;  
 God speed the right;  
 Every foe at length subduing;  
 God speed the right.  
 Truth our cause, whate'er delay it,  
 There's no power on earth can stay it;  
 God speed the right.

~~~~~

THE STUDENT'S VACATION SONG.

TUNE,—“The Student's Song,” p. 24.

1
 Farewell to books! the birds are singing,
 How rapidly the days are winging;
 Come, brothers, let us haste away,
 And have enjoyment while we may.

2
 Vacation, haste! I am getting weary,
 The school-room now is dull and dreary;
 I'll hie me to the verdant field,
 And see what nature has to yield.

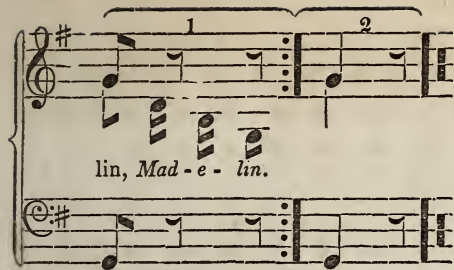
3
 And yet I love the paths of learning,
 And soon, with joy, will be returning;
 When autumn's rich and mellow voice
 Makes every heart and tongue rejoice.

4
 And then we'll have a joyous greeting,
 When in the halls of study meeting,
 With minds refreshed, and feelings gay,
 We'll hail again the bright school-day.

1. { Our ship is light-ly bound-ing, Mad-e - lin; *Mad-e - lin;* } The fa - ding shore is

The mer-ry winds are sound-ing, Mad-e - lin; *Mad-e - lin.*

gone—Now the sun is shining brightly, And the wa-ters dancing lightly,- Mad-e - lin, Mad-e -



2

When high the waves are rolling,
 Madelin;
 When loud the storm is howling,
 Madelin;
 Oh! then I'll think of thee—
 When the billows high are roaring,
 And the danger I am braving,
 Madelin, Madelin.

1

Our ship is lightly bounding,
 Madelin;
 The merry winds are sounding,
 Madelin;
 The fading shore is gone—
 Now the sun is shining brightly,
 And the waters dancing lightly,—
 Madelin, Madelin.

3

When o'er the swelling ocean,
 Madelin;
 I view with warm emotion,
 Madelin;
 My own dear native shore—
 To thy cottage beaming brightly,
 I will haste with footsteps lightly:
 Madelin, Madelin.

THE STUDENT'S SONG.

MUSIC—GERMAN

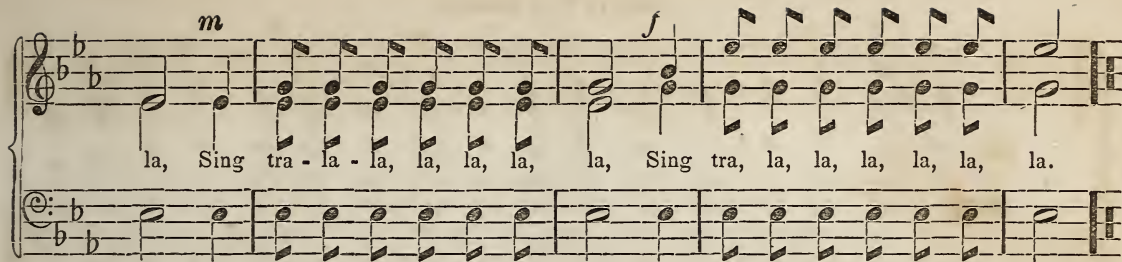
WORDS BY W. E. HICKSON.

m *p*

1. { A - wake the song of mer - ry greet-ing, Sing tra - la - la, la, la, la, la. }
 { The notes in - spir-ing, joy re - peat-ing, Sing tra - la - la, la, la, la, la. }

m *p*

{ Let mirth to wis - dom tri - bute pay, } Sing tra - la - la, la, la, la,
 { But yet be mer - ry when we may. }



1

Awake the song of merry greeting;
 The notes inspiring, joy repeating;
 Let mirth to wisdom tribute pay,
 But yet be merry when we may.

2

'Tis well for thought to find a season,
 For study always there's no reason;
 We gather knowledge from the past,
 To make life happy while it last.

3

And if the day we give to labor,
 The evening's due to friend and neighbor—
 When nature needful rest designed,
 To strengthen body and the mind.

4

Though care will come, or tribulation,
 We'll sigh not in th'anticipation;
 For joy will soon each grief dispel,
 From hearts where love and friendship dwell

OH, COME, COME AWAY

MUSIC—GERMAN.

WORDS BY W. E. HICKSON.

1. Oh, come, come a way, from la - bor now re - pos - ing, Let bu - sy care A -
 2. From toil, and the cares on which the day is clos - ing, The hour of eve Brings

while for-bear, Oh, come, come a - way. Come, come our so - cial joys re-new, And
 sweet reprieve, Oh, come, come a - way. Oh, come where love will smile on thee, And

Cres.

f

there, where love and friendship grew, Let true hearts wel-come you, Oh, come, come a - way.
 round its hearth will glad-ness be, And time fly mer - ri - ly— Oh, come, come a - way.

3

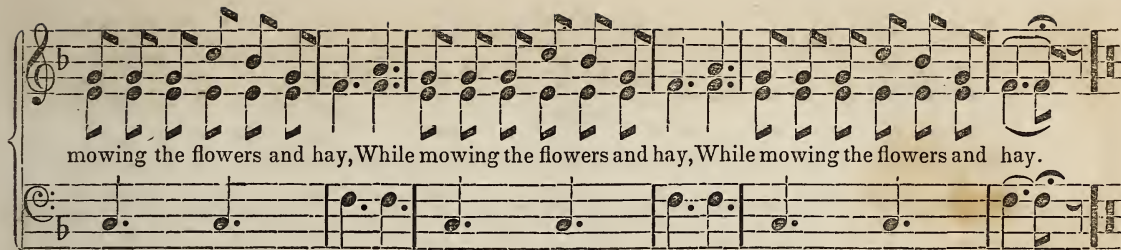
While sweet Philomel, the weary traveller cheering,
 With evening songs,
 Her note prolongs,
 Oh, come, come away.
 In answering song of sympathy,
 We'll sing in tuneful harmony,
 Of hope, joy, liberty,
 Oh, come, come away.

4

The bright day is gone, the moon and stars appearing,
 With silver light,
 Illume the night,
 Oh, come, come away.
 We'll join in grateful songs of praise,
 To Him who crowns our peaceful days,
 With health, hope, happiness;
 Oh, come, come away.

1. { When cooling morning breezes blow, And skies are bright and blue ; } We mow-ers so hap-py and
 { To meadows fair we haste to mow The grass all fresh with dew. }

free ! We're mow-ing the flow-ers and hay ! Our scythes are swinging, Our voi-ces ring-ing, While



2

The lark is singing in the sky,
 The black-bird on the tree;
 And hollow sounding, far away,
 We hear the rolling sea :
 We mowers so happy and free !
 We're mowing the flowers and hay !
 Our scythes are swinging,
 Our voices ringing,
 While mowing the flowers and hay.

3

The sun is shining warm and bright,
 And with a merry song,
 And easy swing, so swift and light,
 Our labor flows along :
 We mowers so happy and free !
 We're mowing the flowers and hay !
 Our scythes are swinging,
 Our voices ringing,
 While mowing the flowers and hay.

4

The maidens come in beauteous train,
 They love the new mown hay ;
 They love to tread the grassy plain.
 They love the mowers, and we—
 We mowers, so happy and free !
 We're mowing the flowers and hay !
 Our scythes are swinging,
 Our voices ringing,
 While mowing the flowers and hay.

BOAT SONG.

SPANISH MELODY.

1. Lightly row! Lightly row! O'er the glas-sy waves we go; Smoothly glide! Smoothly glide! On the si-lent tide.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Let the winds and wa-ters be Min-gled with our mel-o-dy; Sing and float! Sing and float! In our lit-tle boat.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of two staves in treble and bass clefs with a key signature of one flat and a 2/4 time signature. The lyrics continue below the staves, maintaining the same musical notation style and syllable placement.

Far away !
 Far away !
 Echo, in the rocks at play,
 Calleth not,
 Calleth not,
 To this lonely spot.
 Only with the sea-bird's note,
 Shall our dying music float !
 Lightly row !
 Lightly row !
 Echo's voice is low !

Lightly row !
 Lightly row !
 O'er the glassy waves we go ;
 Smoothly glide !
 Smoothly glide !
 On the silent tide.
 Let the winds and waters be ,
 Mingled with our melody ;
 Sing and float !
 Sing and float !
 In our little boat.

FISHER'S SONG.

1

Up and down, all day long,
 Life is gliding like our song ;
 Up and down, all day long,
 Gliding like our song.
 On the restless sea we float,
 In our little fisher boat ;
 Up and down, all day long,
 Glide we like our song.

2

Far from care, far from pain,
 Far from thought of greedy gain ;
 Far from care, far from pain,
 Far from thought of gain.
 Over life's tempestuous tide,
 Calmly, cheerfully we ride ;
 Up and down, all day long,
 Glide we, like our song.

THE BOAT RACE.

1. Pull a - way, pull a - way, pull a - way, brave boys, Pull a - way, pull a - way, for the
 2. Pull a - way, pull a - way, pull a - way, brave boys, Pull a - way, pull a - way, for the

vict'ry's ours; Pull a - way, pull a - way, to the dis-tant mark, To the prize, our bon - ny bark.
 vict'ry's ours; Pull a - way, pull a - way, to the dis-tant mark, To the prize, our bon - ny bark.

Pull a - way, pull a - way, 'mid the wa - ters foam-ing, sparkling, dashing all a-round; Pull a -
 Pull a - way, pull a - way, like the lightning, dart-ing, flashing, streaming on our way; Pull a -

- way, pull a - way, 'mid the wild con - fu - sion, on - ward to the wished for bound.
 - way, pull a - way, 'mid the shout - ing, cheer - ing, brave - ly now we win the day.

D. C.

GOD BLESS OUR NATIVE LAND.

1. God bless our na - tive land, Firm may she ev - er stand, Thro' storm and night! When the wild
 2. For her our pray'r shall rise, To God a - bove the skies; On him we wait; Thou who art

tempests rave, Rul - er of wind and wave! Do thou our coun - try save, By thy great might.
 ev - er nigh, Guarding with watchful eye, To thee a - loud we cry: God save the state.

For the 4th of July.

TUNE,—“O come, come away,” p. 26.

1

Thrice hail, happy day, that speak'st our nation's glory;
 A voice with thee
 Proclaims, “we're free!”
 Thrice hail, happy day.
 Our hills and plains no more are trod,
 By those who wield oppression's rod;
 We know no tyrant's nod:
 Hail, hail, happy day.

2

The graves of our fathers, laurels bright shall crown them:
 They fought and died,
 That we in pride,
 Might hail freedom's day!
 Then come, ye sons of freedom's throng,
 And shout their deeds in joyful song:
 May memory cherish long,
 This bright, happy day.

3

Oh, where is the land, in all the wide creation,
 That beams so bright,
 With freedom's light,
 On this happy day;

That's ever sought, and ever loved,
 By all her free-born sons approved,
 And guarded from above:
 Then hail, happy day.


4

Come, join in our songs, O all ye sons of freedom,
 And wide proclaim
 Our nation's fame,
 On this happy day;
 Break forth in joy, my native land,
 For 'midst thee dwells a noble band;
 Thy tow'rs shall ever stand:
 Then hail, happy day.

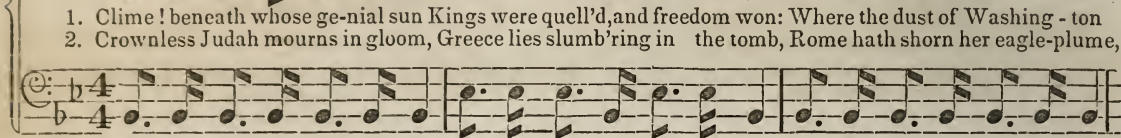

5

Thrice hail, happy day, that speak'st our nation's glory,
 A voice with thee
 Proclaims, “we're free!”
 Thrice hail, happy day!
 To God our grateful songs we'll bring,
 And bow to Him as sovereign King,
 His boundless goodness sing,
 On this happy day.

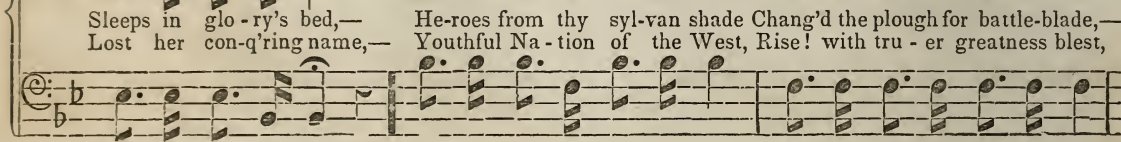
SONG FOR THE FOURTH OF JULY.

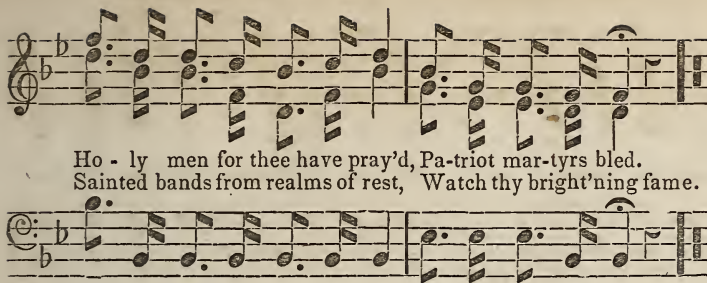


1. Clime ! beneath whose ge-nial sun Kings were quell'd, and freedom won: Where the dust of Washing - ton
 2. Crownless Judah mourns in gloom, Greece lies slumb'ring in the tomb, Rome hath shorn her eagle-plume,

Sleeps in glo - ry's bed, — He-roles from thy syl- van shade Chang'd the plough for battle-blade, —
 Lost her con-q'ring name, — Youthful Na - tion of the West, Rise! with tru - er greatness blest,





3
 Empire of the brave and free!
 Stretch thy sway from sea to sea,—
 Who shall bid thee bend the knee
 To a tyrant's throne?
 Knowledge is thine armor bright,—
 Liberty, thy beacon-light,
 God himself, thy shield of might,—
 Bow to Him alone. L. H. S.

~~~~~  
 "FRIENDS OF FREEDOM SWELL THE SONG."

Temperance Song.

1  
 Friends of freedom swell the song,  
 Young and old the strain prolong,  
 Make the cause of temperance strong;  
 On to victory:  
 Lift your banners, let them wave,  
 Onward still, the wretched save:—  
 Who would fill a drunkard's grave,  
 Bear his infamy.

2  
 Give the aching bosom rest,  
 Carry joy to every breast,  
 Make the wretched drunkard blest,  
 Living soberly:  
 Raise the glorious watchword high,  
 "Touch not, taste not, 'till you die,"  
 Let the echo reach the sky,  
 Swelling joyfully

3  
 God of mercy! hear us plead,  
 Help us while we intercede;  
 Oh, how many bosoms bleed,—  
 Heal them speedily:  
 Hasten, then, the happy day,  
 When, beneath thy gentle ray,  
 All the world shall own thy sway.  
 Reign triumphantly.

## THE MOON.

FROM F. MENDEL.

*p* *Cres.* *Dim.* *Cres.* *Dim.*

1. Lu - na a - rise! As - cend the evening skies. The sun is down be - hind the hill, And

*Cres.* *Dim.* *mp* *Cres.*

darkness cov - ers wood and dell, Lu - na, a - rise! Lu - na, a - rise!

2

Luna arise!

The wanderer homeward hies.  
The flowers are sleeping by the stream,  
O come, and on the waters gleam,

Luna arise!

3

Luna arise!

The stars adorn the skies;  
They twinkle there, so fair and bright,  
And with their shining charm the sight,

Luna arise!

4

Luna arise!

The evening quickly flies;  
Come sail along the heavenly way,  
And brightly shine 'till break of day.

Luna arise!

## THE SAIL.

39

TUNE,—“Madelin,” p. 22.

1

Our little boat is beck'ning by the strand,  
And struggles gently, loosened from its band.  
So now we leave the shore!

Gaily singing,  
Lightly springing,  
While our boatman plies the oar.

2

The joyous birds are warbling in the trees,  
While swiftly on we're bounding with the breeze;

The waves before us run,  
Leaping, dancing,  
Foaming, glancing,  
In the brightly setting sun.

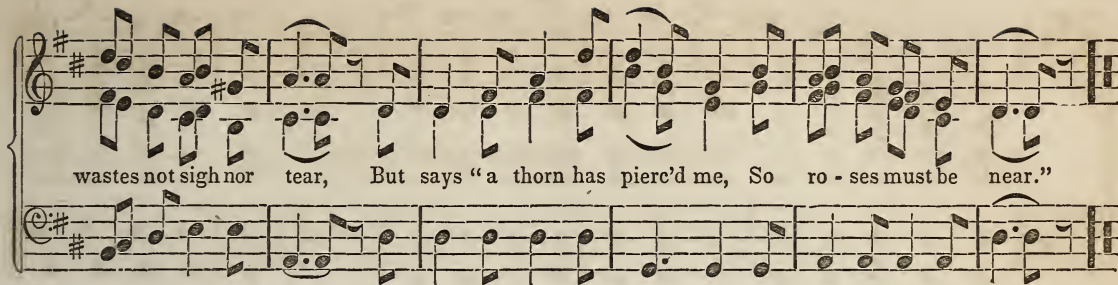
3

The moon is softly stealing through the sky,  
And fills with gentlest feeling every eye;

And many a brilliant star  
Flashes o'er us,  
And before us,  
In the rolling wave afar.

1. She comes, our path to light-en, To twine the dia-mond band; U - nit - ing earth to

hea-ven, That hap-py spir - it land; And when her way is darkened She



## 1

She comes our path to lighten,  
 To twine the diamond band,  
 Uniting earth to heaven,  
 That happy spirit land;  
 And when her way is darkened,  
 She wastes not sigh nor tear,  
 But says "a thorn has pierced me,  
 So roses must be near."

## 2

When clouds are dark and heavy,  
 She lifts her trusting eyes,  
 And sees, amid their darkness,  
 The bow of promise rise.  
 When flesh and strength are failing,  
 When powers of nature die,  
 She says "my Father calls me  
 To mansions in the sky."



1. All yon-der in the mea-dow, Is sunshine clear and bright; All yon-der in the  
2. All yon-der in the mountain, Is ac-tive life and health; All yon-der in the

sha-dow, Is cool-ness and de-light. light.  
val-lies, Is rest and peace-ful wealth. wealth.

3

All brightly in the heavens,  
The stars at even glow;  
All lovely bloom the flowers,  
The stars of earth, below

4

Than health, or wealth, or flowers,  
Than stars or sunshine bright,  
More sweet, more blest, more lovely,  
When heart and heart unite.



1

The day is calmly ending,  
The evening spreads her veil;  
With voices sweetly blending,  
This peaceful hour we hail.

2

On rivulet and fountain,  
Still gleams one farewell ray;  
Still lingers round yon mountain,  
The glow of parting day.

3

All nature sweetly slumbers,  
Save where the plumed throng,  
In clear, harmonious numbers,  
Pour forth their nightly song.

4

The day is calmly ending,  
The evening spreads her veil;  
With voices sweetly blending,  
This peaceful hour we hail.

1

Sweet music cheers the spirit,  
And joy speaks out in song;  
It gives the timid courage,  
It makes the feeble strong.

2

It soothes the anxious bosom,  
It brings the weary rest;  
Disarms the base and evil,  
And better makes the best.

3

The elements speak music,  
In every leafy grove;  
And all the birds, in music,  
Are telling forth their love.

4

To us, who here are singing,  
Have human minds been given;  
And we should feel, that music  
Is but a voice from heaven.

1. Oft in the stil - ly night, Ere slumber's chain has bound me, Fond mem'ry brings the light Of  
Thus, in the stil - ly night, Ere slumber's chain has bound me, Sad mem'ry brings the light Of

The first system of the musical score is for the first system of the song. It consists of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

oth - er days a - round me; The smiles, the tears, Of childhood's years, The words of love then  
oth - er days a - round me.

The second system of the musical score continues the song. It also consists of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

spo-ken, The eyes that shone, Now dimm'd and gone, The cheerful hearts now bro - - ken : D. C.

## 2

When I remember all  
 The friends, so linked together,  
 I've seen around me fall,  
 Like leaves in wint'ry weather,  
 I feel like one  
 Who treads alone  
 Some banquet hall deserted,

Whose lights are fled,  
 Whose garlands dead,  
 And all but he departed.  
 Thus, in the stilly night,  
 Ere slumber's chain has bound me,  
 Sad memory brings the light  
 Of other days around me.

## GLIDE ALONG, OUR BONNY BOAT.

1. Glide a-long our bon-ny boat! The lake . . . is gleaming, With sun - - light beaming, Light-ly  
 2. Now we speed our shining way! Now rock - - ing hith-er, Now rock - - ing thith-er, O'er the

o'er its bo - - - - - som float, . . . . . Light-ly o'er its bo - - - - - som float. . . .  
 wa - ters, blithe . . . . . and gay! . . . . . O'er the wa - ters, blithe . . . . . and gay! . . .

3

Flies the mist before the wind!  
 And as we glide,  
 Along the tide,  
 How we leave the shore behind!

4

Onward then, our little boat!  
 For all our hours  
 Are twined with flowers,  
 While we on the wavelet float.

---

### LOVELY MAY.

TUNE,—“Hope,” p. 40.

1

Come, May! thou lovely lingerer!  
 And deck the groves again;  
 And let thy silvery streamlets,  
 Meander through the plain;  
 We long once more to gather  
 The flow'rets fresh and fair,  
 Sweet May! once more to wander,  
 And breathe thy balmy air.

2

True, winter days have many,  
 And many a dear delight:  
 We frolic in the snow-drifts,  
 And then—the winter night!

Around the fire we cluster,  
 Nor heed the whistling storm,  
 When all without is dreary,  
 Our hearts are bright and warm.

3

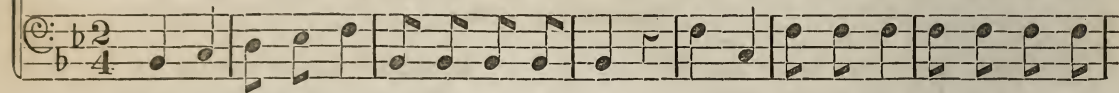
But oh, when comes the season,  
 For merry birds to sing,  
 How sweet to roam in meadows,  
 And drink the breeze of spring.  
 Then come, sweet May! and bring us  
 The flow'ret fresh and fair;  
 We long once more to wander,  
 And breathe thy balmy air.





1. Walk! walk! walk at morn, While the dew-drops weep: Walk! walk! walk at morn, While the dew-drops

2. Walk! walk! walk at noon, Where the breezes blow: Walk! walk! walk at noon, Where the breezes



weep, While the birds on ev - ery tree, Tuneful ma - tins keep: *p* La, la, la,  
 blow, Where, thro' lonely for - est shade, Rippling wa - ters flow: La, la, la,

ves, yes s,





## END OF SCHOOL.

1. And now our stu - dy hours have flown, Have light - ly flown, were quick-ly gone, We

The first system of the musical score is written for piano. It consists of two staves. The upper staff is in G major (one flat) and 6/8 time. The lower staff is in C major (no sharps or flats) and 6/8 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the staves.

hie a-way, To sport and play, So swift-ly flies the day. Mer-ri - ly, mer - ri - ly,

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of two staves in the same key and time signature. The lyrics continue below the staves.



## 2

Now let our happy, youthful band,  
 Be joined in heart, be joined in hand;  
     And hie away,  
     To sport and play,  
 So swiftly flies the day.  
 Merrily, merrily, merrily,  
     Our voices ring,  
     We merrily sing,  
 To cheer us on our way.

## 3

When night descending cools the air,  
 We'll rest from toil, we'll rest from care,  
     And when the moon  
     Shall brightly dawn,  
 We'll hie to school again.  
 Merrily, merrily, merrily,  
     Our voices ring,  
     We merrily sing,  
 To cheer us on our way.

## THE FISHER-BOY'S FAREWELL.

1. I stand up - on the woody cliff; Be-low's the val - ley deep; And yon - der lies my  
 2. O lit - tle skiff, so swift to glide With me in moon beam pale, When stars were sparkling

lit-tle skiff, As rock'd on waves to sleep : And yonder lies my lit-tle skiff, As rock'd on waves to sleep.  
 in the tide, And freshly blew the gale : When stars were sparkling in the tide, And freshly blew the gale.

3

No more upon the dewy green,  
 Shall I now wait for thee,  
 But float, by mortal eye unseen,  
 Far o'er the gladsome sea.

4

I leave my home, I leave these skies,  
 And bid the vale farewell ;  
 And all that fills my heart and eyes,  
 Must but in memory dwell.

---

COME AGAIN.

TUNE,—“Madelin,” p. 22.

1

We part, but oh ! I prithee  
 Come again ;  
 Hark ! echo hears, and bids thee  
 Come again ;  
 We'll ever welcome thee :  
 Yes, though now we part in sadness,  
 Thy return we'll hail with gladness ;  
 So come, come again.

2

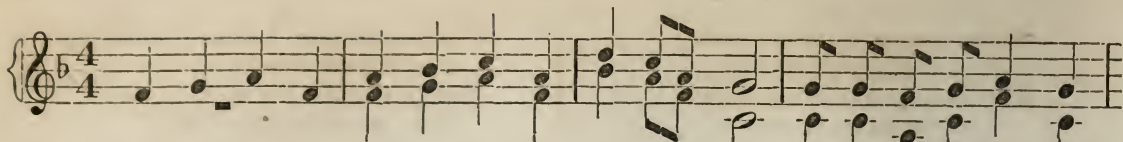
Where e'er thy lot pursuing,  
 Come again ;  
 Our anxious fears subduing,  
 Come again ;

For thee we'll ever pray :  
 Oh ! may heaven e'er defend thee,  
 Quickly back in safety send thee ;  
 So come, come again.

3

Farewell, once more repeating,  
 Come again ;  
 Be still our parting greeting,  
 Come again ;  
 We'll ever welcome thee :  
 Yes, though now we part in sadness,  
 Thy return we'll hail with gladness ;  
 So come, come again.

## THE EVENING BELL.



1. Hark! the peal - ing, Soft - ly steal - ing, Eve - ning bell, Sweetly echoed Down the



dell: Sweet - ly e - choed Down the dell.

1  
Hark! the pealing,  
Softly stealing,  
Evening bell,  
Sweetly echoed  
Down the dell.

2  
Welcome, welcome  
Is thy music,  
Silvery bell!  
Sweetly telling  
Day's farewell.

3  
Day is sleeping,  
Flowers are weeping  
Tears of dew;  
Stars are peeping,  
Ever true.

4  
Grove and mountain,  
Field and fountain,  
Faintly gleam,  
In the ruddy  
Sunset beam.

5  
Happy hour,  
May thy power,  
Fill my breast,  
Each wild passion  
Soothe to rest.



## SMILING MAY.

TUNE,—"Boat Song," p. 30.

1

Smiling May,  
Comes in play,  
Making all things fresh and gay ;  
"From the hall  
Come ye all ;"  
Thus, the flowers call.  
Fragrant is the flowery vale,  
Sparkles now the dewy dale,  
Music floats,  
Cheering notes,  
Music sweetly floats.

2

As we stray,  
Breezes play,  
Through the meadow's rich array.  
All is bright,  
Cheerful sight,  
After winter's night.  
Shadows now in quivering glance,  
On the silvery fountain dance ;  
Insects bright,  
Sail in light,  
Cheerful, happy sight.

---

 DAYS OF CHILDHOOD.

TUNE,— "Hope," p. 40.

1

Ye days of sunny pleasure,  
How soon your bloom is fled ?  
With music's airy measure,  
All silent now and dead !  
Dear days, when care nor sorrow  
Could break my moon-light dream,  
When every new-born morrow  
With new-born joy did gleam.

2

Once more, oh ! might I wander  
By meadow, hill and grove,  
Where silvery streams meander,  
And skies are bright above ;  
With kindly friends to greet me,  
By morning's early light,  
With looks of love to meet me,  
Returning home at night.

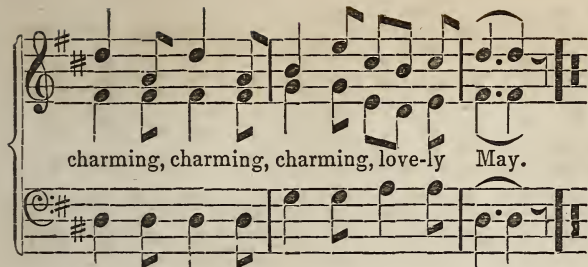
3

And oh ! once more to mingle  
Amid the happy throng,  
And swell, with tuneful voices,  
The glad united song !  
Alas ! each joyous measure,  
How soon 'tis hushed and dead ;  
Ye days of sunny pleasure,  
How soon your bloom is fled

## MAY SHOUT

1. { Oh! the love-ly, love-ly May! }  
 { Ev - er wel-come, ev - er gay! } When by vale and mountain, When by brook and fountain,

{ Flowerets bloom, and in-sects play, } { Oh! the love-ly, love-ly May! }  
 { In the love-ly, love-ly May. } { Ev - er wel-come, ev - er gay! } Charming, charming,



## 3

Oh! how fresh the morning air!  
 Oh! how lovely all things are!  
     Birds so gaily singing,  
     Woods and meadows ringing,  
 Buds and blossoms fresh and bright,  
 Leaves so green, enchanting sight,—  
     Oh! the lovely, &c.

( 8 )

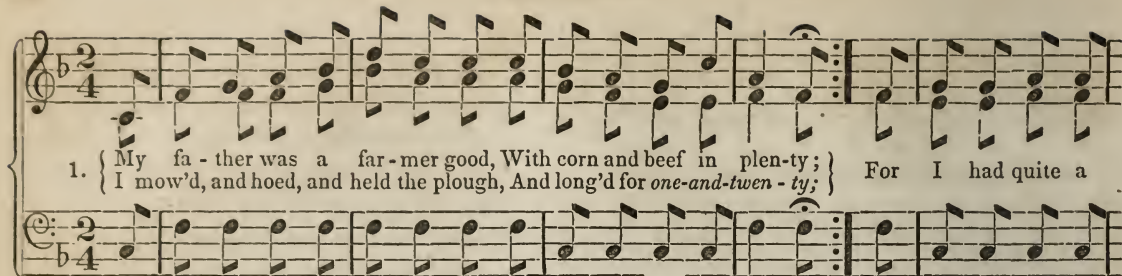
## 2

Oh! what verdure clothes the ground!  
 Oh! what fragrance breathes around!  
     See the willows growing,  
     By the streamlet flowing,  
 See, the grain is waving high  
 'Neath the blue and cloudless sky,—  
     Oh! the lovely, &c.

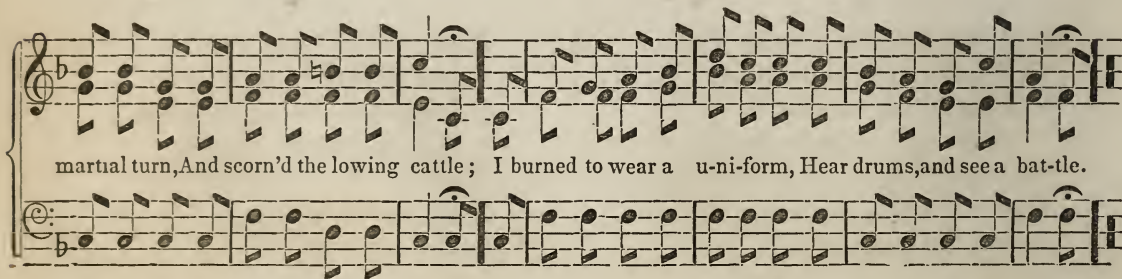
## 4

Hark! the universal shout!  
 Nature's fairest forms are out!  
     Lambs are bleating, skipping,  
     Bees are buzzing, sipping,  
 Walk, or ride, or row the boat,  
 Stand, or fall, or sink, or float,—  
     Oh! the lovely, &c.

## THE HERO.



1. { My fa - ther was a far - mer good, With corn and beef in plen - ty ; } For I had quite a  
 { I mow'd, and hoed, and held the plough, And long'd for one-and-twen - ty ; }



martial turn, And scorn'd the lowing cattle ; I burned to wear a u - ni - form, Hear drums, and see a bat - tle.

## 2

My birth-day came: my father urged,  
 But stoutly I resisted;  
 My sister wept, my mother prayed,  
 But off I went and '*listed*.  
 They marched me on thro' wet and dry,  
 To tunes more loud than charming;  
 But lugging knapsack, box, and gun,  
 Was harder work than farming.

## 3

We met the foe—the cannons roared,  
 The crimson tide was flowing;  
 The frightful death-groans filled my ears,  
 I wished that I was mowing;  
 I lost my leg—the foe came on,  
 They had me in their clutches;  
 I starved in prison 'till the peace,  
 Then hobbled home on crutches

---

 AUTUMN

## 1

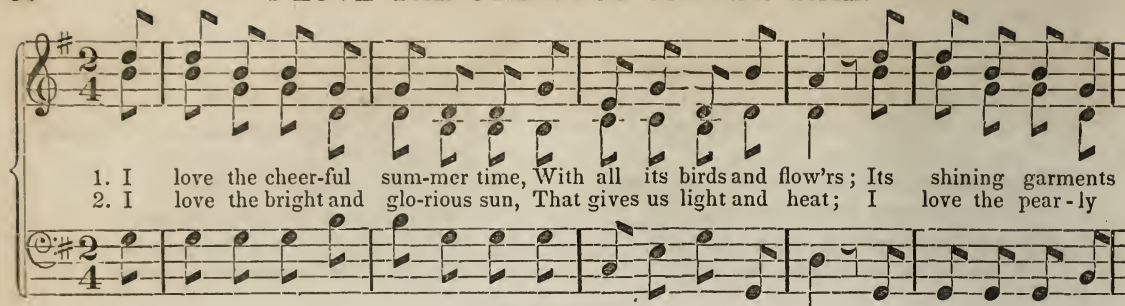
A noble friend good autumn is;  
 He comes, his treasures bringing,  
 To tempt the taste, and please the sight:  
 His silken fringe he's spinning.  
 Rich fruits he scatters from his wings;  
 And if thou dost not choose them,  
 Blame not the bounteous friend who brings,  
 But him who will not use them.

## 2

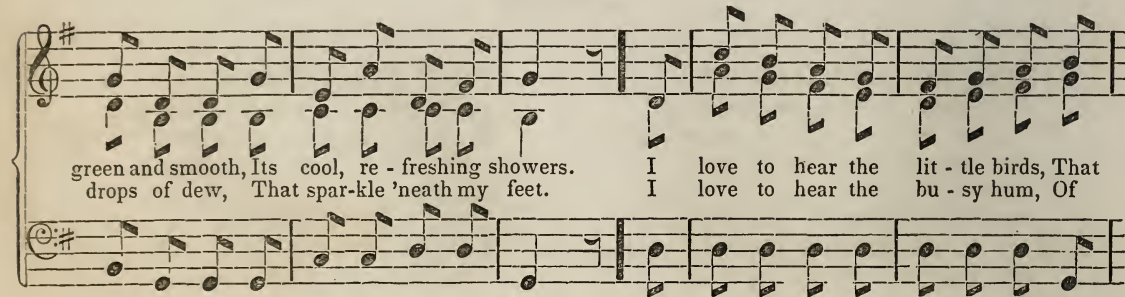
A noble friend old autumn is;  
 He comes, his treasures bringing,  
 To tempt the taste, and please the sight:  
 His silken fringe he's spinning.  
 Old winter, call up all your powers,  
 The snow and whirlwind muster;  
 We trim the fire and close the doors,  
 And care not how you bluster.



## I LOVE THE CHEERFUL SUMMER TIME.

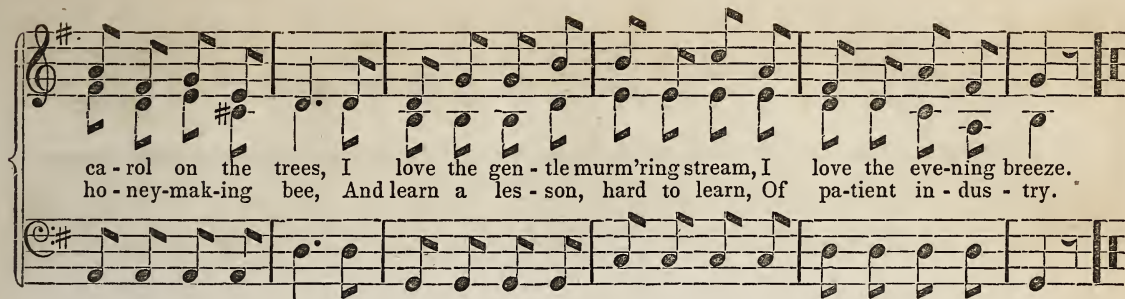


1. I love the cheer-ful sum-mer time, With all its birds and flow'rs; Its shining garments  
 2. I love the bright and glo-rious sun, That gives us light and heat; I love the pear-ly



green and smooth, Its cool, re - freshing showers. I love to hear the lit - tle birds, That  
 drops of dew, That spar-kle 'neath my feet. I love to hear the bu - sy hum, Of





## 3

I love to see the playful lambs,  
 So innocent and gay;  
 I love the faithful, watchful dog,  
 Who guards them night and day.  
 I love to go to school, and learn  
 To read, and write, and spell;  
 I love my teacher's smile to gain  
 And get my lessons well.

## 4

I love to think of Him who made  
 These pleasant things for me,  
 Who gave me life, and health, and strength,  
 And eyes that I might see.  
 I love the holy sabbath day,  
 So peaceful, calm and still;  
 And oh! I love to go to church,  
 And hear my Maker's will.

1. Laughing and sing-ing, Danc-ing and springing, Mer-ri-ly laugh now, yes, laugh while you may.

The first system of the musical score is written for piano. It consists of two staves: a treble staff and a bass staff. Both staves are in the key of D major (indicated by two sharps, F# and C#) and 3/4 time. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, with some chords in the bass staff. The lyrics are written below the treble staff, aligned with the notes.

Shrouded in sor-row, Dawneth to-mor-row, Then let the moments pass gai-ly to-day.

The second system of the musical score continues the piece. It also consists of two staves in D major and 3/4 time. The melody in the treble staff includes more complex rhythmic patterns, such as beamed sixteenth notes and triplets, as well as some rests. The bass staff provides harmonic support with chords and moving lines. The lyrics are written below the treble staff.

2

Ever be striving,  
Usefully living,  
All that is good and is noble to learn.  
Seasons are flying,  
Many are dying,  
Virtue's flame brightly then ever should burn.

3

While on earth dwelling,  
Banish each feeling  
Luring the soul from the path of the wise.  
Laughing and singing,  
Dancing and springing,  
Now let all voices in gladness arise.

### WINTER SPORTS.

TUNE,—“The Hero,” p. 58.

- 1 O come with me, and we will go  
And try the winter's cold, sir;  
It freezes now, and soon 'twill snow,  
But we are tough and bold, sir.  
We've had some merry games in spring,  
Of ball, and other sorts, sir;  
But winter, too, his share can bring,  
Of old and cheerful sports, sir.
- 2 With sled and satchel off we start,  
The smoking breakfast through, sir;  
And thro' the day, with book and chart,  
We have enough to do, sir;

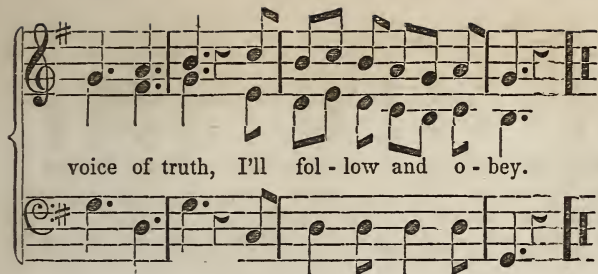
- But, when our daily lessons done,  
Oh, then we're on the ice, sir;  
And by the redly sinking sun,  
We're skating it so nice, sir.
- 3 Then come with me, and we will go  
And try the winter's cold, sir;  
Nor fear the ice, nor fear the snow,  
For we are tough and bold, sir.  
And then at evening, sitting round  
The crackling, cheerful blaze, sir,  
We tell our stories, sing our songs,  
And close the winter day, sir.

1. My days of youth, tho' not from fol - ly free, I prize the truth, the

The first system of musical notation for the song 'The Love of Truth'. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The melody is written on the upper staff, and the lyrics are placed below it. The lyrics for this system are: '1. My days of youth, tho' not from fol - ly free, I prize the truth, the'.

more the world I see; I'll keep the straight and nar-row path, And lead where e'er it may, The

The second system of musical notation for the song 'The Love of Truth'. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The melody continues on the upper staff, and the lyrics are placed below it. The lyrics for this system are: 'more the world I see; I'll keep the straight and nar-row path, And lead where e'er it may, The'.



2

My footsteps lead, O truth, and mould my will,  
 In word and deed my duty to fulfill :  
 Dishonest acts, and selfish aims  
 To truth can ne'er belong ;  
 No deed of mine, shall be a deed of wrong.

3

The strength of youth, we see it soon decay,  
 But strong is truth, and stronger every day ;  
 Though falsehood seem a mighty power  
 Which we in vain assail,  
 The power of truth will in the end prevail.

4

My days of youth, tho' not from folly free,  
 I prize the truth, the more the world I see ;  
 I'll keep the straight and narrow path,  
 And lead where e'er it may,  
 The voice of truth, I'll follow and obey.

## A LITTLE WORD

1. A lit - tle word in love expressed, A mo - tion or a tear, Has of - ten heal'd a

The first system of the musical score for 'A Little Word'. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the upper staff.

heart depress'd, Has of - ten heal'd a heart depress'd, And made a friend sin - cere.

The second system of the musical score for 'A Little Word'. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the upper staff.



2

A word, a look, has crushed to earth,  
 Full many a budding flower,  
 Which, had a smile but owned its birth,  
 Would bless life's darkest hour.

3

Then deem it not an idle thing,  
 A pleasant word to speak;  
 The face you wear, the thoughts you bring,  
 A heart may heal or break.

### OUR FATHER-LAND.

TUNE,—“The Hero,” p. 58.

1

Come, one and all, around me stand;  
 Come join in swelling chorus;  
 And praise our goodly native land,  
 Our father-land that bore us.  
 Old ocean bore from Mammon's marts,  
 The plant of freedom hither;  
 It blossoms yet, and glads our hearts,  
 And we'll not let it wither.

2

Where we now stand, our fathers stood;  
 Firm men were they, true hearted;  
 Say, lives there now a race so good,  
 Or have they all departed?

3

From zeal for freedom and for God,  
 No charms of wealth could win them;  
 O'er ocean tost, these wilds they trod;  
 They carried home within them.

They cared not to be here renowned,  
 Cared not for fame or glory;  
 But persecution on them frowned,  
 And made them great in story.  
 Then join in heart, and join in hand,  
 To raise a swelling chorus;  
 And praise our goodly native land,  
 Our father-land that bore us.

1. Be sa - cred truth, my son, thy guide, Un - til thy dy - ing day; Nor turn a fin - ger's  
 2. Then shall thy heart be free and light, And near the crys - tal spring, Thy mu - sic be more

The first system of the musical score is in 2/4 time. The treble staff contains two vocal parts with lyrics. The bass staff provides a simple harmonic accompaniment. The key signature has one sharp (F#).

breadth a - side, Nor turn a fin - ger's breadth a - side, From God's ap - point - ed way.  
 gay and bright, Thy mu - sic be more gay and bright, Than where the wick - ed sing.

The second system continues the musical score. It maintains the 2/4 time signature and key signature. The vocal parts and accompaniment continue with the lyrics. The system concludes with a double bar line.

3

For oh, no joy shall that man know,  
 Who bears a guilty breast;  
 His conscience drives him to and fro,  
 And never lets him rest.

4

Oh, then, be sacred truth thy guide,  
 Until thy dying day;  
 Nor turn a finger's breadth aside,  
 From God's appointed way.

### THE FROST.

TUNE,—“The Hero,” p. 58.

1

Oh see, the cunning frost has come,  
 Its magic art revealing;  
 With pictured tower, and hill, and dome,  
 Again the windows sealing.  
 It shuts from us the bluey sky,  
 The snowy fields and meadow,  
 The dreary ice that glitters high,  
 In moonlight and in shadow.

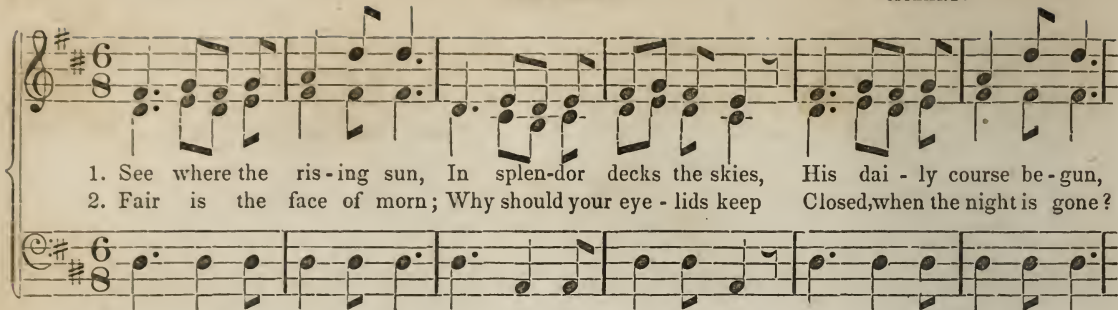
2

And, oh, it gives full many a dream  
 Of pleasant summer rambles;  
 The olden bridge, the streamlet gleam,  
 The ferns, the brakes, and brambles.

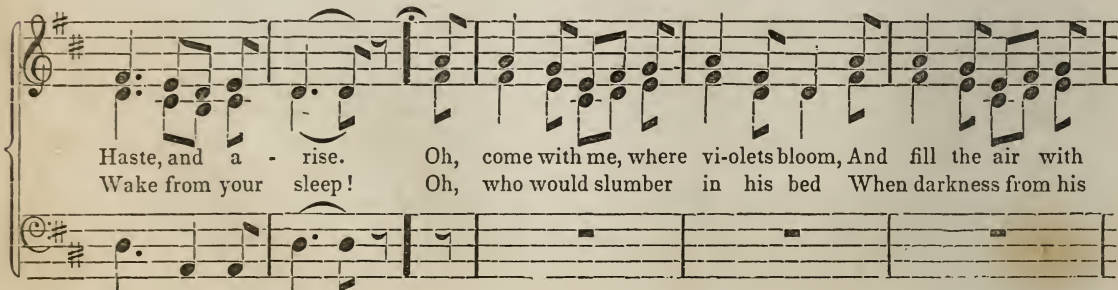
The sedgy lake, the woody hill,  
 They live again before us;  
 Again flows on the little rill,  
 And summer skies are o'er us.

3

Oh see, the cunning frost has come,  
 Its magic art revealing;  
 With pictured tower, and hill, and dome,  
 Again the windows sealing.  
 It shuts from us the bluey sky,  
 The snowy fields and meadow,  
 The dreary ice that glitters high,  
 In moonlight and in shadow.



1. See where the ris-ing sun, In splen-dor decks the skies, His dai - ly course be-gun,  
2. Fair is the face of morn; Why should your eye - lids keep Closed, when the night is gone?



Haste, and a - rise. Oh, come with me, where vi-olets bloom, And fill the air with  
Wake from your sleep! Oh, who would slumber in his bed When darkness from his

sweet perfume, And where, like dia-monds to the sight, Dew-drops sparkle bright.  
 couch has fled; And when the lark is soar-ing high, Warbling songs of joy?

## THE LABORER'S SONG.

TUNE,—“The Hero,” p. 58.

1

Oh, ever happy will I be,  
 For I've a noble treasure,  
 And who is richer, who than me,  
 Or who has sweeter pleasure?  
 For though I have no downy bed,  
 And humble is my dwelling,  
 Yet sweetly rests my weary head,  
 Both fear and care dispelling.

2

My labor in the open air,  
 Is health and strength affording,  
 And makes me able well to spare,  
 The gold the miser's hoarding.  
 With simple food and quiet rest,  
 I'm daily bright and cheerful;  
 And never is my heart depressed,  
 Nor is my visage tearful.

3

All future ills I let alone,  
 And trouble never borrow;  
 For every day has but its own,  
 And not another's sorrow.  
 Thus free and happy do I live,  
 Contented, cheerful, ever;  
 I thank the hand so good to give,  
 Withholding from me, never.

## THE FALL OF DAY.

1. Oh! lay your wea-ry work a-side, Oh! put your cares a-way, It is the plea-sant

e-ven-tide, The mer-ry time of play. And hark! the shoutings on the green, An'





2

How sweet when work is laid aside,  
 And closed the doors of school,  
 Among the spreading trees to hide,  
 That shade the limpid pool;  
 Let joy, then, light up every face;  
 Come all, with glad array,  
 And let us run a merry race,  
 As gently falls the day.

( 10 )

3

Oh! pleasant is the merry ring,  
 The race o'er hill and dale;  
 And lightsome are the hearts that sing,  
 When evening sports prevail;  
 But fainter, fainter grows the sound,  
 Less jocund is the play,  
 For twilight shades are gathering round,  
 As gently falls the day.

## COME, WITH THY LUTE, TO THE FOUNTAIN.

GERMAN.

1. Come, with thy lute, to the foun-tain, Sing me a song of the moun-tain,  
 2. Come, where the zephyrs are stray-ing; Where, 'mid the flow-er buds, play-ing,

Sing of the hap-py and free. There, while the ray is de-clin-ing, While its last ro-ses are  
 Rambles the blithe summer bee; Let the lone churl, in his sor-row, He who des-pairs of the

shining, Sweet shall our mel - o - dies be, 'Neath the broad Lin-den tree.  
 morrow, Far to his sol - i - tude flee, 'Neath the dark Cy - prus tree.

### SUMMER MORNING.

TUNE, — "The Fall of Day," p. 72.

1

How beautiful the morning,  
 When summer days are long;  
 Oh, we will rise betimes and hear,  
 The wild-bird's happy song.  
 For when the sun pours down his ray,  
 The bird will cease to sing;  
 She'll seek the cool and silent shade,  
 And sit with folded wing.

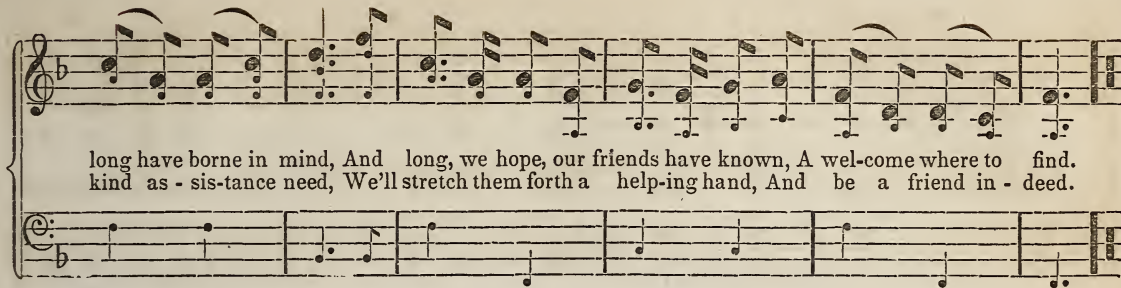
2

Up, in the morning early,  
 'Tis nature's gayest hour!  
 While pearls of dew adorn the grass,  
 And fragrance fills the flower;  
 Up, in the morning early,  
 And we will bound abroad,  
 And fill our hearts with melody,  
 And raise our songs to God.

WORDS BY W. E. HICKSON.

1. Old friends shall nev-er be for - got, Whose love was love sin-cere; And still, what-ev - er  
 2. It shall not yet be said with truth, That now our hearts are cold; The friends who lov'd us

be their lot, We'll make them wel-come here. The kind-ness they have of - ten shown, We  
 in our youth, We'll love when they are old. And if in ills which we withstand, They



~~~~~

FRIENDSHIP.

1

How sweet to stray abroad, at eve,
My trusty friend, with thee,
The toil of care and earth to leave,
And commune full and free.
How sweet to stray abroad, at eve,
My trusty friend, with thee,
The toil and care of earth to leave,
And commune full and free.

2

With one true friend to share his lot,
What mortal can repine?
Come want, come woe, I murmur not,
With this dear hand in mine.
What though these hands return to dust,
Their beating hearts decay?
That love which warmed our spirits first,
Will live in endless day.

MY NATIVE HILLS.

1. { Oh give me back my na-tive hills, Rough, rugged, tho' they be; } The sun is bright—the
 { No oth - er clime, no oth - er land, Is half so dear to me. }

world looks fair, And friends surround me here, But mem'ry brooding o'er the past, Gives home its tribute tear.

2

<p>Tho' far from home, the heart may still Reflect surrounding light, Where stranger smiles enkindle love, And stranger hearts delight; Yet, oh! they call the memory back, As meteor-like they glide, To tell how kind our early friends, How sweet our own fire-side.</p>	<p>My native hills, still dear to me, Wherever I may roam, With lofty pride, with cherished love, I'll think on thee, my home. For rooted in thy rock-bound shore, The noblest virtues grow; And beauty's choicest flow'rs are cull'd From out thy highland snow.</p>	<p>Then give me back my native hills, Rough, rugged, though they be; No other clime, no other land, Is half so dear to me. Affection's ties around my home, Like ivy tendrils twine: My love, my blessings, and my pray'rs My native hills, are thine.</p>
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~~~~~  
**THE FARMER'S WIFE.**

|                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                                 |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1 Who hath a happier smile than she<br/>         Who waits in yonder sward,<br/>         Beneath the spreading walnut tree,<br/>         The coming of her lord;<br/>         Who makes his hearth gleam fresh and bright,<br/>         When daily toil is done,<br/>         And sheds around a holier light,<br/>         As swiftly fades the sun;</p> | <p>'Tis she, the merry farmer's wife,<br/>         Who sits his chair beside,<br/>         And tells him, what a happy life<br/>         It is to be his bride.</p>                                                                                                                                                                                             |
| <p>2 Who, open hand and hearted, meets<br/>         The cheerless, fainting poor,<br/>         And kindly looks on all she greets,<br/>         That pass her lonely door?</p>                                                                                                                                                                               | <p>3 And when misfortune's cares arise,<br/>         And earthly hopes grow dim,<br/>         She'll point him upward to the skies,<br/>         And place her trust in Him,<br/>         Who, rich in love, with goodness rife,<br/>         Rules over land and sea:—<br/>         Then blessings on the farmer's wife,<br/>         Wherever she may be!</p> |

## NIGHT SONG

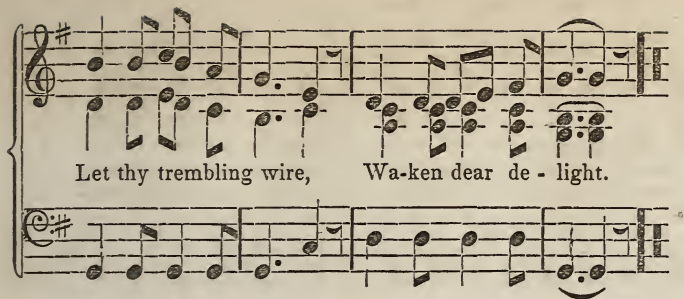
Slowly. *p* Cres. Cres.

1. Mur-mur gen - tle lyre, Thro' the lone - ly night, Let thy trembling wire,

Dim.

Wa - ken dear de - light. Mur-mur, gen - tle lyre, Thro' the lone - ly night,

The musical score is written for piano and features two systems of music. Each system consists of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 6/8. The first system begins with the instruction 'Slowly. p' and includes 'Cres.' markings above the treble staff. The lyrics '1. Mur-mur gen - tle lyre, Thro' the lone - ly night, Let thy trembling wire,' are written below the staves. The second system begins with a 'Dim.' marking above the treble staff and contains the lyrics 'Wa - ken dear de - light. Mur-mur, gen - tle lyre, Thro' the lone - ly night,'. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with some notes beamed together.



1  
 Murmur, gentle lyre,  
 Through the lonely night,  
 Let thy trembling wire,  
 Waken dear delight.  
 Murmur, gentle lyre,  
 Through the lonely night,  
 Let thy trembling wire,  
 Waken dear delight.

2  
 Though the tones of sorrow  
 Mingle in thy strain,  
 Yet my heart can borrow  
 Pleasure from the pain.  
 Murmur, gentle lyre,  
 Through the lonely night,  
 Let thy trembling wire,  
 Waken dear delight.

3  
 Hark! the quivering breezes,  
 List thy silvery sound;  
 Every tumult ceases,  
 Silence reigns profound.  
 Murmur, gentle lyre,  
 Through the lonely night,  
 Let thy trembling wire,  
 Waken dear delight.

4  
 Earth below is sleeping,  
 Meadow, hill, and grove,  
 Angel stars are keeping  
 Silent watch above.  
 Murmur, gentle lyre,  
 Through the lonely night,  
 Let thy trembling wire,  
 Waken dear delight.

*f*

1. Thro' lanes with hedgerows pearly, Go forth the reapers ear - ly, A-mong the yel-low corn; A -  
 2. At noon they leave the meadow, Beneath the friendly sha - dow Of monarch oak, to dine; Of  
 3. And when the west is burning, From shaven field re - turn - ing, Up - on the train they come; Up -

*p*

*f*

mong the yel - low corn; Good luck be-tide their shearing, For win-ter now is near - ing, And  
 monarch oak, to dine; And 'mid his branches ho - ry, Goes up the thankful sto - ry, 'The  
 on the train they come; When all their hamlet neighbors, Re-joice to end their la - bors, With

*ff*

we must fill the barn, . . And we must fill the barn. Tra - la, la, la, Tra - la, la, la, The  
 har-vest is so fine, . . The har-vest is so fine. Tra - la, la, la, Tra - la, la, la, The  
 mer - ry har-vest home, . . With mer-ry har-vest home. Tra - la, la, la, Tra - la, la, la, The

bu - sy har-vest time. Tra - la, la, la, Tra - la, la, la, The bu - sy har-vest time.  
 bless-ed har-vest time. Tra - la, la, la, Tra - la, la, la, The bless-ed har-vest time.  
 joy - ous har-vest time. Tra - la, la, la, Tra - la, la, la, The joy - ous har-vest time.



## NATIONAL SONG.

Bold.

1. Hail! our nation's birth-day morning! Smiles of welcome, greet its dawning! Martial ranks, and banners  
 2. Sad thy birth, 'mid want and dan-ger, Courage hail'd the new-born stranger: Piercing fife and roll - ing

fair: Mar-tial ranks and ban-ners fair. Many a snow-y sail is gleaming, Many a pennon, lightly  
 drum: Piercing fife and roll - ing drum. Round thy cradle cannon roaring, Shrieks and groans, and life-blood



stream-ing, Gai-ly fans the morn-ing air, Gai-ly fans the morn-ing air.  
 pour-ing, Bade the in-fant wel-come home, Bade the in-fant wel-come home.

3

Cruel woes, thy youth surrounded;  
 Scorned by kin, by brothers wounded;  
 E'vn thy mother left thy side:  
 Yet, tho' all forsook and griev'd thee,  
 Rich, aye, passing rich, they left thee,  
 For sweet Freedom was thy bride.

4

Bravely hast thou wooed and won her!  
 May thy vows be kept with honor!  
 May thy bride prove ever true:  
 All her sons, alike befriending,  
 Equal rights and laws extending,  
 Ever just, and ever true.

5

Hail! our nation's birth-day morning!  
 Smiles of welcome greet its dawning;  
 Martial ranks and banners fair.  
 Many a snowy sail is gleaming,  
 Many a pennon, lightly streaming,  
 Gaily fans the morning air.

## THE HAPPY FARMER.

1. How hap - py and con - tent am I! All na - ture smiles be - fore me; And oft as to the

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are written below the staves.

fields I hie, Sweet peace seems hov'ring o'er me. I en - vy not the rich and vain, Their

The second system of music continues the melody and accompaniment from the first system. It also consists of two staves in treble and bass clefs with a key signature of two sharps and a 2/4 time signature. The lyrics continue below the staves.



2

At early dawn, I climb the hills,  
 While clearest skies are o'er me;  
 As free and joyous as the rills,  
 That sparkling dance before me.  
 Below me, in the pleasant vale,  
 I see the lambkins springing,  
 And echoing from hill and dale,  
 The birds are sweetly singing

3

When evening shades around are drawn,  
 And starry heavens are o'er me,  
 With joy, I hasten through the lawn,  
 To greet the scenes before me.  
 And when I reach my happy home,  
 Where peace and joy are blended,  
 I love to bless the Guardian Power,  
 Whose care o'er all's extended.

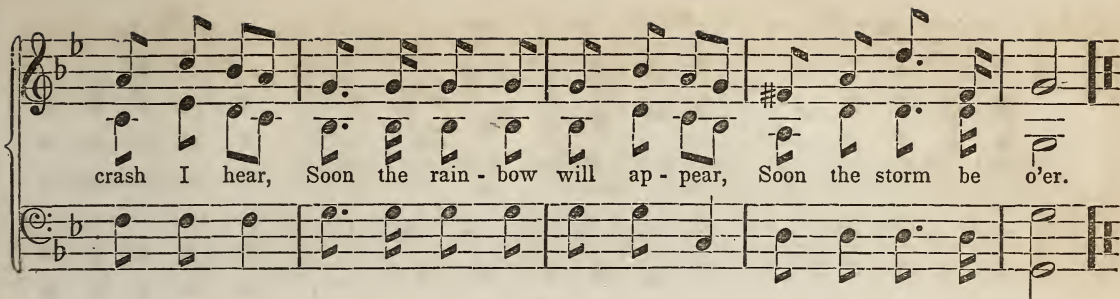
## THE THUNDER-STORM.

1. Look! the black cloud ri - ses high, Now it spreads a - long the sky; See! the quivering

The first system of the musical score is written for piano. It consists of a treble and a bass staff joined by a brace on the left. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

lightnings fly; Hark! the thun-ders roar. Yet will I not shrink with fear, When the thun-der -

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of a treble and a bass staff joined by a brace on the left. The key signature and time signature remain the same. The lyrics continue below the treble staff.



2

'Mid the summer's sultry day,  
 When the hot winds round us play,  
 We should sink, the fever's prey,  
     And revive no more.  
 But the dark cloud fills the skies,  
 And the vivid lightning flies:  
 When the cooling winds arise,  
     And our pains are o'er.

( 12 )

3

When the black cloud rises high,  
 When it spreads along the sky,  
 When the forked lightnings fly,  
     And the thunders roar—  
 Never will I feel alarm,  
 God can shield me from all harm;  
 In the sunshine or the storm,  
     Him will I adore.

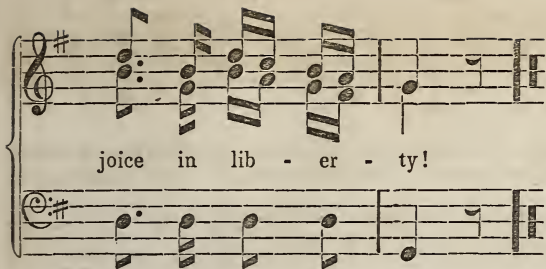


## NEW-ENGLAND.

1. { From o'er the roll - ing wa-ters, Our fa-thers, bold and free, } Be - hold that home a -  
Sought, for their sons and daughters, A home of lib - er - ty. }

round us bloom; 'Tis filled with flow'rs and sweet per-fume. New-England's sons and daughters, Re -





## 2

Where sparkling gush our fountains,  
 No tyrant's voice is heard;  
 Above our rugged mountains,  
 Soars freedom's tameless bird.  
 This happy land, with blessings rife,  
 Our fathers earned in holy strife;  
 Then from our vales and mountains,  
 Let freedom's shout be heard!

## 1

From o'er the rolling waters,  
 Our fathers, bold and free,  
 Sought, for their sons and daughters,  
 A home of liberty.  
 Behold that home around us bloom;  
 'Tis fill'd with flow'rs and sweet perfume.  
 New-England's sons and daughters,  
 Rejoice in liberty!

## 3

Forget not, then, the story,  
 How came our liberty,  
 But emulate the glory  
 Of those who crossed the sea.  
 The light of truth shall ever shine,  
 And ne'er New-England shall decline,  
 But be, 'till earth is hoary,  
 The home of liberty.

## YES, OR NO.

Lively.

1. Short speech suf-fi - ces Deep tho't to show, When you, with wisdom, Say yes, or no. Save me from speeches  
 2. Time nev-er lingers, Moves never slow, While he per-mits it, Say yes, or no. If he es-apes you,

Long, dull and slow, Oh! how much better, Plain yes, or no.  
 Ne'er can you know, If you a-gain may Say, yes, or no.

3

Deep may the import,  
 For joy or woe,  
 Be in the utterance  
 Of yes, or no;  
 If even these, then,  
 You would forego,  
 Eyes, sparkling eyes, shall  
 Say yes, or no

1. The sun is set-ting bright-ly: What makes him look so sprightly? How can he smile and  
 2. Then lis-ten ere he leaves us, This si-lent truth he gives us: "All they who spend the

3  
 Along the fields of heaven,  
 He walks from morn 'till even,  
 Then gently lingers near, awhile,  
 To cheer us with a parting smile.

4  
 Then let us walk in beauty;  
 So tread the path of duty,  
 That when the day of life is o'er,  
 We, like the sun, may rise once more.

## O'ER THE WATERS GLIDING.

1. O'er the wa-ters glid-ing, Our barque pur-sues her way, Onward no-bly;  
 2. Summer's breath is blow-ing Up-on our snow-white sail; While the tide is

rid-ing, Be-neath the twi-light ray. Stars will soon shine o'er us, And  
 flow-ing A-long our na-tive vale, Day is fast a-wak-ing A-



cast their gen - tle light, On . . the waves be - fore us, To guide us thro' the night.  
long the smil - ing main; See . . the sun - light break - ing, A - bove our homes a - gain.

## MY NATIVE LAND.

TUNE,—“My Native Hills,” p. 78.

1

Though joy in other climes be found,  
There's purer joy at home,  
And I the world might wander round,  
In distant climes might roam,  
But never to my soul be known,  
Upon a foreign strand,  
The peace, the hope, the pride I own,  
In this, my native land.

2

Though other fields may be as green,  
And other skies as blue,  
And other faces fair are seen,  
And hearts be found as true,—  
Yes, though 'tis ruled by mildest rule,  
Or swayed by lawless hand,  
With joy, with pride, what e'er betide,  
'll love my native land.



## FAITH, HOPE, AND LOVE.

GERMAN.

1. Though Faith may fee-bly guide thee, Yet raise thy droop-ing eyes, Where shines, beyond the

skies, A sun, to guide and light . . . . . thee.

2

Though Hope, thy side forsaking,  
Perchance may sleep or stray,  
Yet He who guards thy way,  
Is ever true, and waking.

3

Though Love, when earthward flowing,  
May break the heart, or die,  
Yet angel's love, on high,  
Is ever pure and flowing.



# THE FLOWERS.

PAISIELLO.

97

1. How love-ly are the flow-ers, That in the val-ley smile; They seem like forms of  
 2. But one thing mars their beau-ty, It does not al-ways last; They droop, and fade, and

1st time.

2d time.

*mp*  
 an-gels, Pure, and free from guile: Pure, and free from guile.  
 with-er, Ere the summer's past: Ere the summer's past.

3  
 And I am like the flower,  
 That blooms in fragrant May;  
 When days of sickness find me,  
 Then I fade away.

4  
 Then let me seek the beauty,  
 That innocence can give;  
 For when this life is over,  
 That will ever live.

( 13 )

## MORNING DEVOTION.

NAGELI.

*p* *Cres.* *Cres.* *f* *mf*

1. { How sweet, from gloomy dark-ness, The blushing morn a - wakes! } Sure na - ture all so  
 { How rich the ear - ly mu - sic, That from the for - est breaks! }

*p* *Cres.*

love-ly, Its Maker's goodness feels, Which floats in all the breezes, And ev-ery blessing seals.

2

While in the early sunshine  
 The silver dew-drops gleam,  
 And every thing rejoices  
 In morning's golden beam ;  
 With warm devotion glowing,  
 Awake, my soul, and pay  
 To God thy grateful worship,  
 Who made the lovely day.

3

My Father, give me power  
 To consecrate to thee,  
 My life, and every blessing  
 That is conferred on me ;  
 Let wisdom guide my conduct,  
 Let all my days be peace,  
 And when my life is ended,  
 Receive my soul to bliss.

## FAREWELL TO SCHOOL.

TUNE,—“ Old Friends,” p. 76.

1

We soon must bid farewell to school,  
 And scenes of pleasure dear,  
 To teachers, friends and scholars all,  
 And shed the parting tear.  
 But shall we never meet again,  
 To con our lessons o'er,  
 In this bright home of happiness?  
 Ah no! we meet no more.

2

We oft have cheered each other's toils,  
 And made each labor sweet ;  
 We oft have cull'd sweet friendship's flow'rs,  
 To scatter at our feet.  
 Then when our pleasures here are o'er,  
 And scenes that we did love,  
 May we mount up on seraph's wings,  
 And meet in heaven above.

## THE SNOW.

1. Oh, see! the snow Is fall - ing now, It pow - ders all the trees; Its flakes abound, And

all around, They float upon the breeze. Its flakes abound, And all around They float upon the breeze.

2

'Tis snowing fast,  
And cold the blast;  
But yet I hope 'twill stay:  
Oh! see it blow,  
The falling snow,  
In shadows far away.

3

Jack Frost is near,  
We feel him here,  
He's on his icy sled;  
And covered deep,  
The flowers sleep  
Beneath their snowy bed.

4

Come out and play,  
This winter day,  
Amid the falling snow;  
Come, young and old,  
Nor fear the cold,  
Nor howling winds that blow.

~~~~~  
FRESH AND FAIR, ALL THINGS ARE.

TUNE,—“Boat Song,” p. 30.

1

Fresh and fair, all things are,
Flowery fragrance fills the air:
Fresh and fair, all things are,
Fragrance fills the air.
Merrily our little boat,
With the breeze doth gently float.
Fresh and fair, all things are,
Fragrance fills the air.

2

Bowers green, now are seen,
Reddest roses peep between.

Bowers green, now are seen,
Roses peep between.
Swelling over hill and dale,
Music floats upon the gale.
Bowers green, now are seen,
Roses peep between.

3

Music's note, still doth float,
While we row our little boat:
Music's note, still doth float,
While we row our boat.
Birds are wheeling in the air,

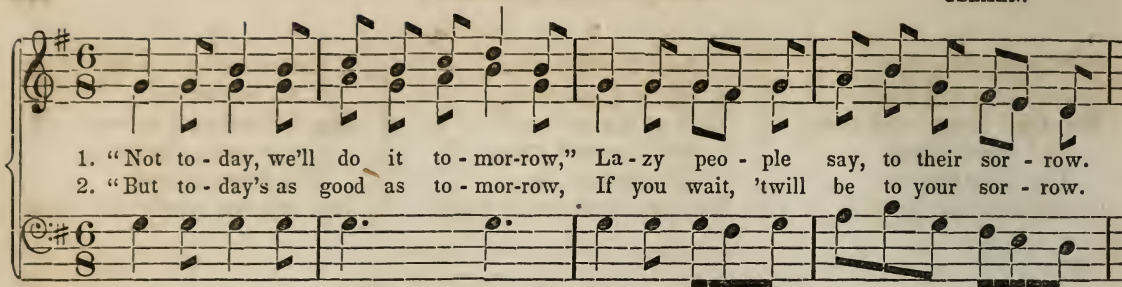
All we see is bright and fair.
Music's note, still doth float,
Sailing in our boat.

4

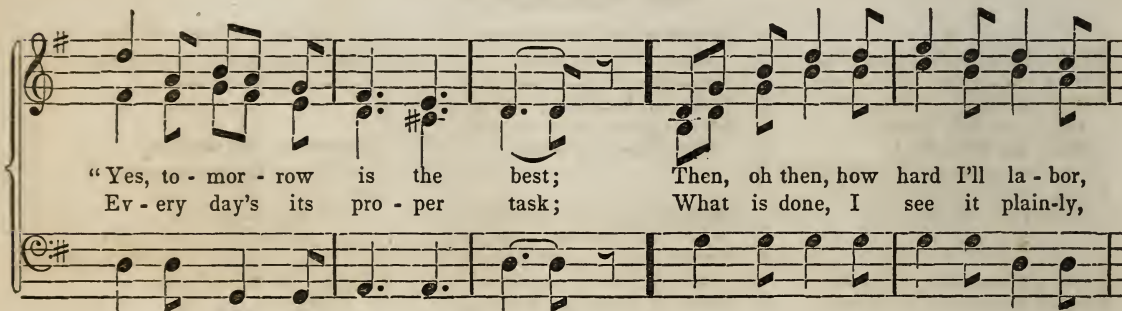
Happy we, full of glee,
Sailing on the wavy sea:
Happy we, full of glee,
Sailing on the sea.
Luna sheds her softest light,
Stars are sparkling, twinkling bright.
Happy we, full of glee,
Sailing on the sea.

PROCRASTINATION.

GERMAN.



1. "Not to - day, we'll do it to - mor-row," La - zy peo - ple say, to their sor - row.
 2. "But to - day's as good as to - mor-row, If you wait, 'twill be to your sor - row.



"Yes, to - mor - row is the best; Then, oh then, how hard I'll la - bor,
 Ev - ery day's its pro - per task; What is done, I see it plain-ly,

But to-day my - self will fa - vor, Yes, to - day I still will rest."
 What will come, I look for vain - ly, Then de - lay I'll nev - er ask.

3

This before us, that is behind us,
 Each dull moment sharply reminds us,
 Time that's lost is never found.
 What is floating down life's river,
 Take it, or it's gone forever,—
 Moments lost are never found.

4

Every day I lose for to-morrow,
 In the book of life, to my sorrow
 Stands, a blank, unwritten page.
 Well, then, every day I'll labor,
 Help myself, and help my neighbor,
 In each work of love engage.

AWAY TO SCHOOL.

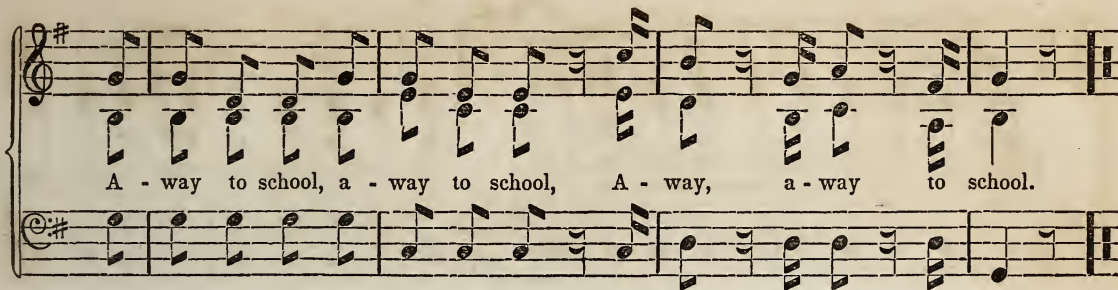
Steady time.

Steady time.

1. { Our youth-ful hearts for learn-ing burn, A - way, a - way to school ; }
To sci - ence now our steps we turn, A - way, a - way to school ; }

The musical score is written for two staves. The top staff is in G major (one sharp) and 2/4 time. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The bottom staff is in C major (no sharps or flats) and 2/4 time, featuring a bass line with eighth notes. The lyrics are written below the staves, with a large brace on the left side of the first system. The piece ends with a double bar line and repeat dots.

Musical score for the hymn "Farewell to Home". The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a treble clef staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: "Fare - well to home, and all its charms, Fare - well to love's pa - ter - nal arms;". The piano accompaniment consists of chords and single notes, providing a harmonic support for the melody.



2

Behold! a happy band appears,
 Away, away to school.
 The shout of joy now fills our ears,
 Away, away to school.
 Our voices ring, our hands we wave,
 Our hearts rebound with vigor brave,
 Away to school, away to school,
 Away, away to school.

3

No more we work, no more we play,
 Away, away to school.
 In study now we spend the day,
 Away, away to school.
 United in a peaceful band,
 We're joined in heart, we're joined in hand,
 Away to school, away to school,
 Away, away to school

HO, HO, VACATION DAYS ARE HERE.

1. { Ho, ho, va - ca - tion days are here, tra - la! } In wisdom's halls we love to be, But
We welcome them with right good cheer, tra - la! }

The first system of the musical score is written for piano. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 6/8. The melody is primarily in the treble staff, with the piano accompaniment in the bass staff. The lyrics are written below the staves, with a first ending bracketed together.

yet 'tis plea-sant to be free. Sing, mer - ri - ly sing, tra - la! Sing, mer - ri - ly sing, tra -

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of two staves (treble and bass) in the same key signature and time signature. The lyrics continue below the staves, ending with a partial line.



3

Ho, ho, ye songsters of the shade,
 A merry troop your haunts invade ;
 Beware, our songs of merry glee,
 Shall fright ye from the green-wood tree.

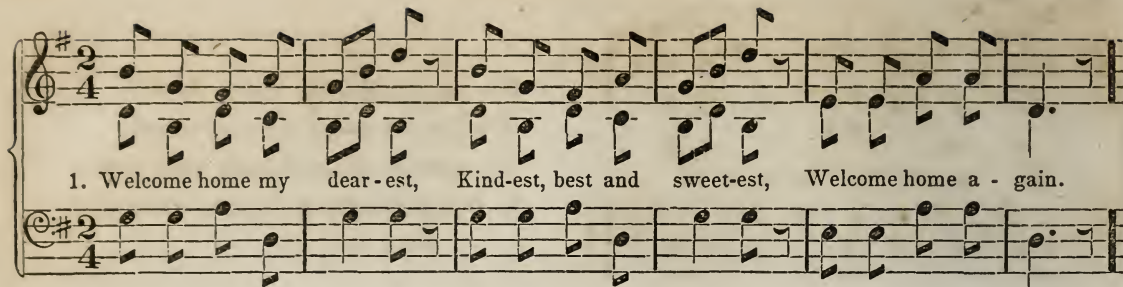
Sing, &c.

4

Ho, ho, the hours will quickly fly,
 And soon vacation time be by ;
 Ah, then we'll all, in glad refrain,
 Sing welcome to our school again.

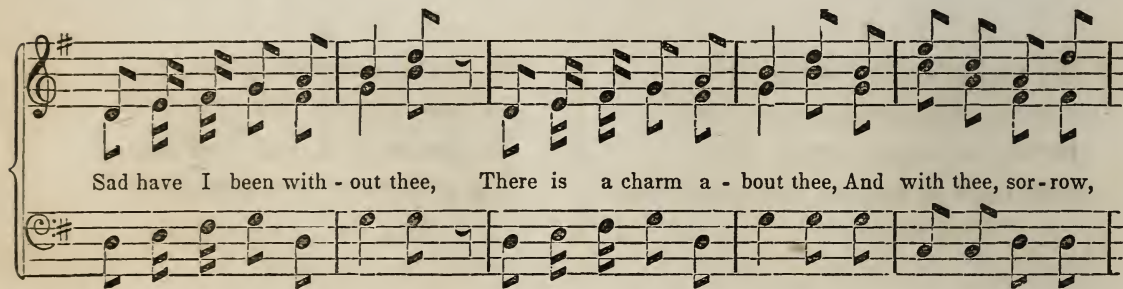
Sing, &c.

WELCOME HOME.



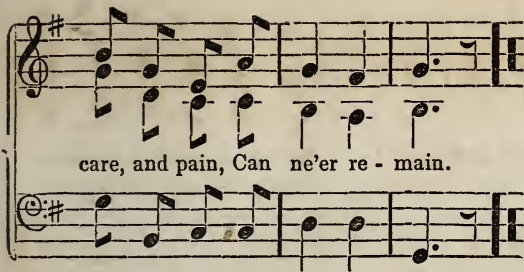
1. Welcome home my dear-est, Kind-est, best and sweet-est, Welcome home a - gain.

The first system of the musical score for 'Welcome Home' features a treble and bass staff joined by a brace. Both staves are in the key of D major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are printed below the staffs.



Sad have I been with - out thee, There is a charm a - bout thee, And with thee, sor-row,

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics are printed below the staffs.



2

Tell me, then, true hearted,
 Since when last we parted,
 How has been thy way?
 Sad have I been without thee;
 There is a charm about thee;
 And now may we, as one remain
 Nor part again.

MELODIES OF MORN.

TUNE, — "The Fall of Day," p. 72.

1

Wake, wake, the light is breaking,
 The darkness flies away,
 And see! to greet our waking,
 The sun sheds forth his ray;
 The birds around us pouring
 Their merry matin lay,
 On sportive pinions soaring,
 To welcome in the day.

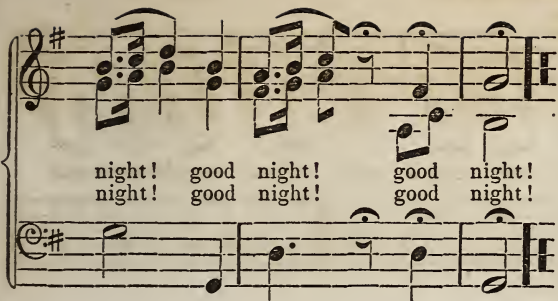
2

Wake, wake, the day advances,
 The sun is mounting high:
 Rouse, rouse ye, from your trances,
 And bid your slumbers fly:
 The merry lark now flying,
 On upward wing is borne;
 All nature is awaking
 The melodies of morn

GOOD NIGHT

1. Good night! good night! Now to all a kind good night! Lo! the moon from heav'n is
 2. Good night! good night! Now to all a kind good night! An - gel-like, while earth is

beam-ing, O'er the sil - ver wa - ters streaming, 'Tis the hour of calm de - light. Good
 sleep-ing, Stars a - bove their watch are keeping, As the star of Bethlehem bright. Good



3

Good night!

Now to all a kind good night!

Slumber sweetly 'till the morning,

'Till the sun the world adorning,

Rise in all his glorious might!

Good night!

THE LOVELY MAY IS COMING.

TUNE,—“The Flowers,” p. 97.

- 1 The lovely May is coming,
All decked in glittering green ;
Ye flowers, from grove and meadow,
Come, to meet your queen !
- 2 My friendly staff I've taken,
My little bundle tied,
And now I'm free to wander,
Where the road may guide.

- 3 The birds are floating o'er me,
In circles light and gay ;
They soar and sing above me,
High and far away.
- 4 The lovely May is coming,
All decked in glittering green ;
Ye flowers, from grove and meadow,
Come, to meet your queen !

1. Float a - way, float a - way, O'er land and o'er sea! Dark clouds stay not

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody with eighth and sixteenth notes, including a repeat sign. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes. The lyrics are written below the staves.

hith-er, We wait for fair weather. Float a - way, float a - way, And welcome the day.

The second system of music also consists of two staves. The upper staff continues the melody from the first system, ending with a double bar line. The lower staff continues the accompaniment, also ending with a double bar line. The lyrics are written below the staves.

2

Fare ye well, fare ye well,
My books and my play!
Of all I am weary,
The birds warble near me;
I'm away, I'm away,
On wings of the May.

3

Float along, float along,
Ye white, snowy throng!
No longer ye hover,
The green meadows over;
To the sea, to the sea,
O haste ye away.

4

Oh, the May! oh, the May!
The glad month for me!
The birds and the flowers,
The bright falling showers;
I'm away, I'm away,
On wings of the May.

~~~~~  
AULD LANG SYNE AT SCHOOL.

TUNE,—"Old Friends," p. 76.

1

Shall school acquaintance be forgot,  
And never brought to mind?  
Shall school acquaintance be forgot,  
And days of lang syne?  
For auld lang syne at school,  
For auld lang syne,  
We'll have a tho't of kindness yet,  
For auld lang syne.

2

We oft have run about the fields,  
And culled the flowers fine;

We'll ne'er forget these hours, when  
Are auld lang syne. [they  
For auld lang syne at school,  
For auld lang syne,  
We'll have a tho't of kindness yet,  
For auld lang syne.

3

We oft have cheered each other's task,  
From morn to day's decline;  
But memory's night shall never rest,  
On auld lang syne.  
For auld lang syne at school,

For auld lang syne,  
We'll have a tho't of kindness yet,  
For auld lang syne.

4

Then take the hand that now is warm,  
Within a hand of thine;  
No distant day shall loose the grasp  
Of auld lang syne.  
For auld lang syne at school,  
For auld lang syne,  
We'll have a tho't of kindness yet,  
For auld lang syne.

## GOD IS LOVE.

1. Lo! the heav'ns are break - ing,      Pure and bright a - bove:      Life and light a -  
 2. Round yon pine clad mountain,      Flows a gold - en flood:      Hear the spark - ling

The first system of the musical score for 'God is Love'. It consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many beamed eighth and sixteenth notes. The lyrics are printed below the staves, with two verses of text aligned under the corresponding musical phrases.

wak - - - - - ing,      Murmur "God is love,"      Mur-mur, "God is love."  
 foun - - - - - tain      Whisper "God is love,"      Whisper, "God is love."

The second system of the musical score. It continues the melody from the first system. The top staff features a large, sweeping melodic line with many beamed notes. The bottom staff provides a steady accompaniment. The lyrics continue, with the first line of the second system ending with a double bar line. The second line of the system continues the melody and accompaniment.



3

See the streamlet bounding,  
Through the vale and wood,  
Hear its ripples sounding,  
Tell that "God is good."

4

Music now is ringing,  
Through the leafy grove,  
Feathered songsters singing,  
Warble, "God is good."

5

Wake my heart, and springing  
Spread thy wings above,  
Soaring still, and singing,  
Singing, "God is good."

### THE FARMER.

TUNE,—“My Native Hills,” p. 78.

- 1 The farmer is a noble man;  
He ploughs, for us, the field;  
His hand gives food to every man;  
By him the state's upheld.  
When eastern skies begin to glow,  
He cheerful hies away,  
And 'till the western sun is low,  
Resounds his merry lay.
- 2 With careful hand he takes the grain,  
And strews it on the earth;  
And lo! the seed springs up again,  
In new and beauteous birth.

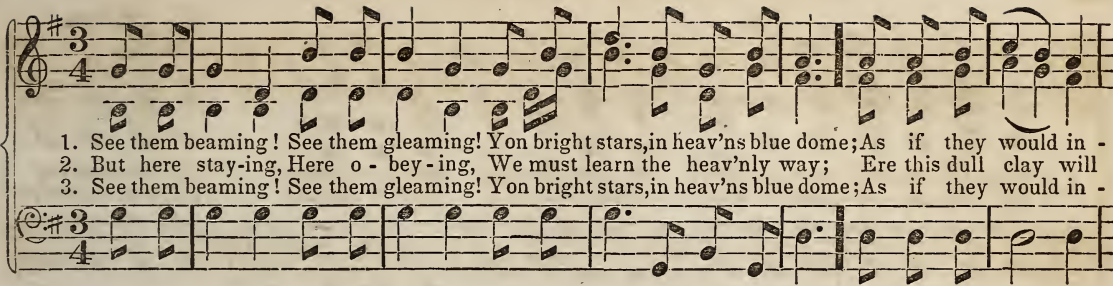
- And soon it rears aloft its head,  
To feed on dew and rain;  
Then, brown and ripe, it serves, for bread  
The dwellers of the plain.
- 3 Then praise the tillers of the soil;  
The nation's strength are they.  
Far nobler are the sons of toil,  
Than flies in fashion's ray.  
Go, roam the nations, far and wide,  
And ask in every land,  
What stays the country's strength and pride?  
“The farmer's honest hand.”

1. Days of summer's glo-ry, Days I love to see, All your scenes so brilliant, They are dear to  
 2. All the day I'm live-ly, Tho' the day is long; And from morn to evening, Sounds my happy  
 3. Let my mind be ev-er Bright as yonder sun; Pure as are the breezes, Just as night comes

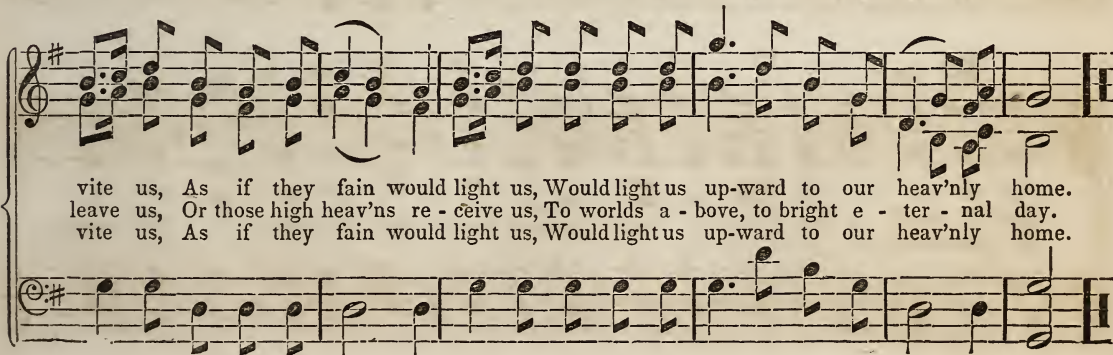
me. La, la, la, la, la, la, la, la, la, la, la, la, la.  
 song. La, la, la, la, la, la, la, la, la, la, la, la, la.  
 on. La, la, la, la, la, la, la, la, la, la, la, la, la.

4  
 Meadows, fields and mountains,  
 Clothed in shining green;  
 Little rippling fountains,  
 Through the willows seen.

5  
 Birds that sweetly warble  
 All the summer days;  
 All things speak, in music,  
 Their Creator's praise.



1. See them beaming! See them gleaming! Yon bright stars, in heav'n's blue dome; As if they would in -  
 2. But here stay-ing, Here o - bey - ing, We must learn the heav'nly way; Ere this dull clay will  
 3. See them beaming! See them gleaming! Yon bright stars, in heav'n's blue dome; As if they would in -



vite us, As if they fain would light us, Would light us up-ward to our heav'nly home.  
 leave us, Or those high heav'ns re - ceive us, To worlds a - bove, to bright e - ter - nal day.  
 vite us, As if they fain would light us, Would light us up-ward to our heav'nly home.

## WHEN THE DAY WITH ROSY LIGHT.

1. { When the day with ro - sy light, In the morn - ing glad ap - pears, } { Up the sun - ny  
And the dus - ky shades of night, Melt a - way in dew - y tears, } Bid good mor - row

hills I roam, to the flowers, } Wa - ken, in their highland home, The min - strels of the bowers.

[illegible]

A musical score for the song "The Rose Tree". The score is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The melody is written on the top staff, and the lyrics are written below it. The lyrics are: "ah, ah, ah, ah, ah, ah, ah, ah, ah." The bottom staff contains a bass line with notes corresponding to the melody. The score is set in 2/4 time, as indicated by the time signature at the beginning of the top staff. The key signature is one flat (B-flat), as indicated by the key signature at the beginning of the top staff. The score is a single system, with a repeat sign at the end of the top staff.

2

Oh! 'tis sweet at early day,  
Then to climb the mountain's side,  
Where the merry songster's-lay,  
Sweetly echoes far and wide:  
Noon may have its sunny glare,  
Eve, its twilight and its dew;  
Night, its soft and cooling air,  
But give me morning blue.



## THOUGHTS IN SPRING.

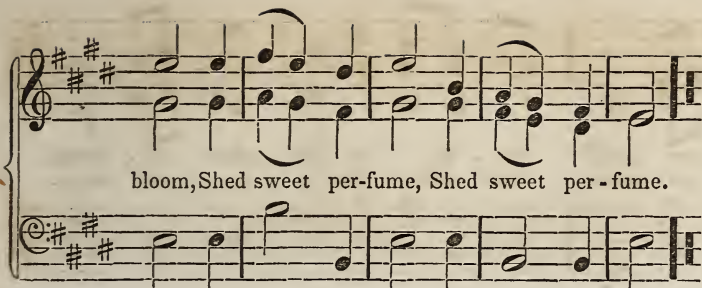
1. Now win - ter's gone, And spring comes on, The flower-ing ma - ple, The

The first system of the musical score is for the first line of the song. It consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the staves.

peach and ap - ple, In rich - est bloom, Shed sweet per - fume: In rich - est

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of two staves in the same key signature and time signature. The lyrics continue below the staves.





1

Now winter's gone,  
And spring comes on,  
The flowering maple,  
The peach and apple,  
In richest bloom,  
Shed sweet perfume.

2

From sunny heath,  
We cull a wreath;  
In greenest meadow  
We twine, in shadow  
Of spreading tree,  
In joy and glee.

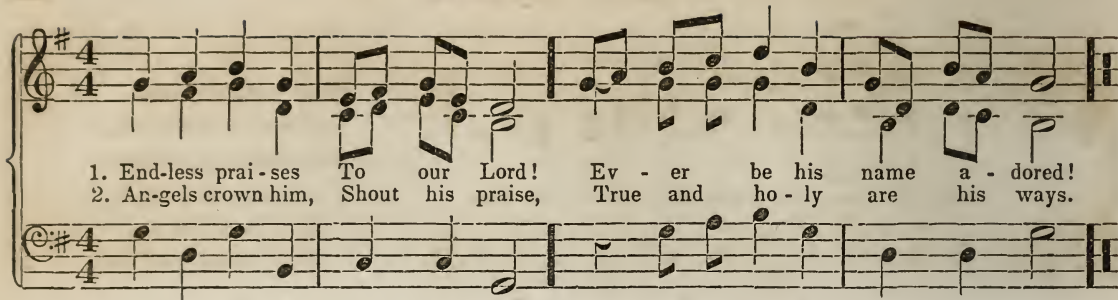
3

Who knows how soon,  
In midnight gloom,  
The solemn calling  
Of bell deep tolling,  
With echoing tone  
Will call us home?

4

While flowers bloom,  
As spring comes on,  
We'll live so purely,  
Of good ne'er weary,  
That death will seem  
A pleasant dream

## HYMN OF PRAISE.



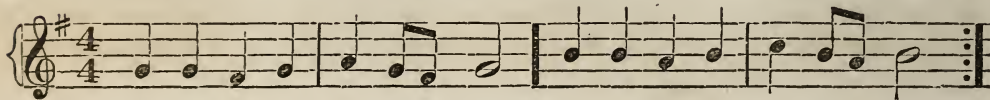
1. End-less prai - ses To our Lord! Ev - er be his name a - dored!  
 2. An-gels crown him, Shout his praise, True and ho - ly are his ways.

3  
 Saints adore him,  
 Sound his fame,  
 You he saves from fear and shame.

4  
 Saints and angels,  
 Jointly sing,  
 Glory, glory to our King.

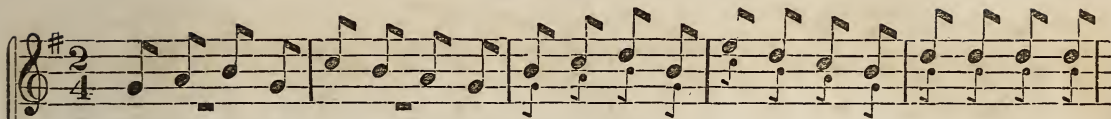
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 ROUND.

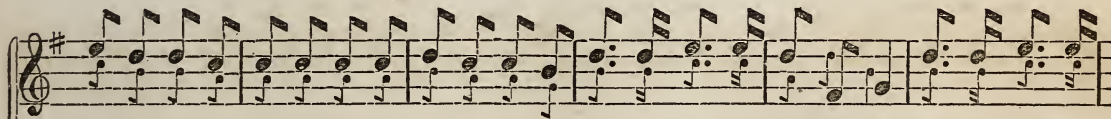
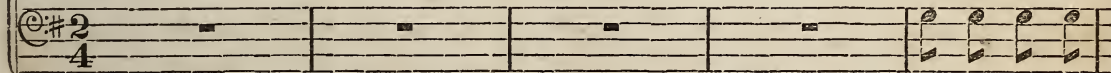


# WHEN THE MORN IS BRIGHTLY GLOWING.

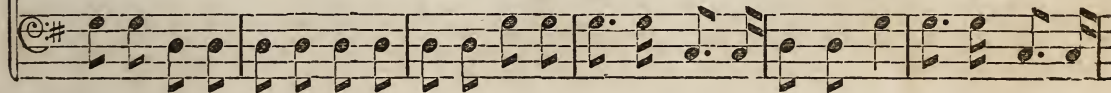
123



1. When the morn is bright-ly glowing, When the sum-mer breeze is blow-ing, O'er the wave the



sun-beam dancing, As our nim-ble oars are glancing, Glide we o'er the bright, blue sea, Glide we o'er the



Glide we o'er . . . . .

bright, blue sea. On the waves the sun-beam dancing, As our nim-ble oars are glancing,

Glide we o'er the bright, blue sea, Glide we o'er the bright, blue sea. Oh, what pleas are,  
Thus to measure.

Oh, what pleasure, Oh, what pleasure, Thus to measure, Oh, what pleasure, Thus to measure, Thus to measure,

Cheerful song and nimble oar, Cheerful song and nimble oar.

2

When the moon is brightly gleaming,  
 And the wave with silver streaming,  
 When the evening bell is pealing,  
 O'er the waters gently stealing,  
 Glide we o'er the bright, blue sea.  
 Oh what pleasure, &c.

1. From the moun - - - tain— From the moun - tain flow the streamlets, Through the

The first system of the musical score for 'The Mountain' by Jos. Gersbach. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melody with eighth and sixteenth notes, including a repeat sign. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics '1. From the moun - - - tain— From the moun - tain flow the streamlets, Through the' are written below the staves.

val - ley, all the way, To the riv - er, far a - way; Running swift - ly from the

The second system of the musical score. It continues the melody and accompaniment from the first system. The upper staff features more complex rhythmic patterns with sixteenth notes and rests. The lower staff continues the harmonic support. The lyrics 'val - ley, all the way, To the riv - er, far a - way; Running swift - ly from the' are written below the staves.



Cres.

mountain, Running swift-ly from the moun - - tain.

2

On the mountain—  
 On the mountain shine the sunbeams,  
 Brightly in the early morn,  
 When the darksome night is gone;  
 Brightly shining on the mountair.

3

On the mountain—  
 On the mountain sounds the bugle,  
 Falling gently on the ear,  
 Waking echo far and near,  
 Sounds the bugle on the mountain.

4

Up the mountain—  
 Up the mountain we'll be climbing,  
 Spending there the happy day,  
 In the shady, woody way;  
 We'll be climbing up the mountain.

1. Come, come, come, Come to the sun - set tree! The day is past and gone; The  
 2. Sweet is the hour of rest, And soft the wood's low sigh, The

woodman's axe lies free, And the reaper's work is done. done. The twi-light star to  
 gleaming of the west, And the turf whereon we lie! lie! The burthen and the

1st time. 2d time.

D. C.

heav'n, And the sum-mer dew to flow'rs, And rest to us is given, By the cool, soft, eve-ning showers.  
heat Of the la-b'rer's task are o'er, And kind-ly voi - ces greet The tired one at the door.

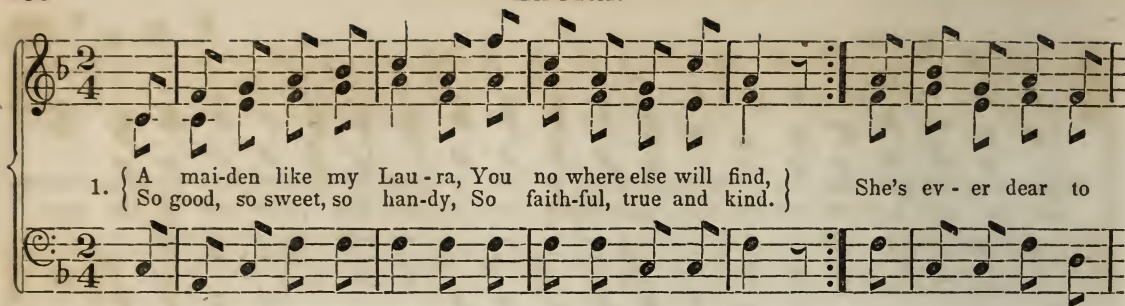
3

Soft is the tuneful sound  
That dwells in whispering boughs,  
A welcome freshness round,  
And the gale that fans our brows.  
But rest more sweet and still,  
Than the nightfall ever gave,  
Our yearning hearts shall fill,  
In the world beyond the grave.  
Come, come, come, &c.

( 17 )

4

Ne'er shall the tempests blow,  
Nor scorching noontide heat;  
There shall be no more snow,  
Nor the weary, wandering feet:  
We lift our trusting eyes,  
From the hills our fathers trod,  
We look above the skies,  
To the Sabbath of our God.  
Come, come, come, &c



1. { A mai-den like my Lau-ra, You no where else will find, } She's ev - er dear to  
So good, so sweet, so han-dy, So faith-ful, true and kind.



me, And well de-serves to be, For a mai-den like my Lau-ra, You no where else will find.

2

Oh, could you hear her singing,  
 Like birds at break of day;  
 Oh, could you see her blooming  
 Like flowers of early May;  
 But oh, how vain to raise  
 A song to tell her praise,  
 For a maiden like my Laura,  
 You no where else will find.

3

She's ever kind to others,  
 From duty never swerves;  
 She tends the sick and suffering,  
 Her neighbor loves and serves;  
 And yet her strongest love  
 Is given to heaven above:  
 For a maiden like my Laura,  
 You no where else will find.

---

## WHY WILL YE CHOOSE THE DUSTY STREET?

TUNE,—“My Native Hills,” p. 78.

1

Why will ye choose the dusty street?  
 The farm, the farm for me:  
 The fragrant rose and cowslip sweet,  
 There's nought so bright with thee.  
 Then come away and till the land,  
 Come, brush the morning dew;  
 Come, join the ever joyful band,  
 There'll be a song for you.

2

Oh, where is Eden's blest remain?  
 Is not the farmer's home?  
 There's nought so fair on earth's domain,  
 That we should wish to roam.  
 The manly, deep and thoughtful brow,  
 With love's warm heart, are here;  
 Then come, and join the farmer now,  
 And let your skill appear.

3

And shall we not prepare the field,  
 The garden of the Lord?  
 Where labor's hand will ever yield  
 Its honest, rich reward.  
 Oh come, prepare for autumn's board,  
 And autumn's comforts share;  
 Where God, the Maker, is adored  
 Who makes us all his care.



## THE WANDERER.

One voice. Repeat in Chorus. Two voices.

1. Oh! how I love to roam a-broad, And wan - - der: Then come, com-pan-ions  
 2. The wa-ters love to foam and roam, And wan - - der: They have no rest by  
 3. See how the mill-wheel loves to turn, And wan - - der: The arms can hard-ly

Chorus.

all, with me, A - long the riv - er bank in glee We'll wander, and wan-der, and wan-der.  
 day or night, But e'er to wan-der find de-light, To wander, and wan-der, and wan-der.  
 wait for day, But with the dawn they whirl a - way, And wander, and wan-der, and wan-der.



4

The bee loves well from flow'r to flow'r  
 To wander;  
 The birds fly singing, to and fro,  
 Above the fields fresh breezes blow,  
 And wander, and wander, and wander.

5

Along the path where roses blow,  
 We'll wander;  
 And through the groves and far away,  
 With joy unceasing, through the day  
 We'll wander, and wander, and wander.

---

### JUNE SONG.

TUNE,—“May Shout,” p. 56.

1

Oh, the lovely, lovely June,  
 Smiling, warming, sunny June,  
 When by hill and valley,  
 Nature sings so gaily;  
 Cheering, cheering, cheering June,  
 Charming with thy lovely tune.  
 Oh, the lovely, lovely June,  
 Smiling, warming, sunny June,  
 Cheering, cheering, cheering, cheering,  
 Cheering, lovely June.

2

Fresh and pure the air at morn,  
 In the lovely, lovely June;  
 Gentle breezes blowing,  
 Through the meadows flowing,  
 Glides the murmuring brook away,  
 Rippling, bubbling all the day;—  
 the lovely, &c.

3

Seek we now the cooling bowers,  
 Breathing fragrance from the flowers,  
 Running, jumping, singing,  
 Voices ever ringing;  
 Then, when day-light fades away,  
 Oh, the walk at fall of day;—  
 Oh, the lovely, &c.

4

Wake again the song of joy,  
 All your tuneful powers employ,  
 Nature now rejoices,  
 Swell your cheerful voices,—  
 Merry birds, on bush and tree,  
 Sing in joy; and shall not we  
 Sing the lovely, lovely June,  
 Smiling, warming, sunny June,  
 Cheering, cheering, cheering, cheering  
 Cheering, lovely June.

## BEFORE ALL LANDS IN EAST OR WEST.

Firm and steady.

1. Be - fore all lands in east or west, I love my na - tive land the best, With  
 2. Be - fore all tongues in east or west, I love my na - tive tongue the best; Though

God's best gifts 'tis teem-ing; No gold nor jew - els here are found, Yet men of no - ble  
 not so smoothly spok-en, Nor wo - ven with I - tal - ian art: Yet when it speaks from

souls a-bound, And eyes of joy are beaming, And eyes of joy are beam-ing.  
heart to heart, The word is nev-er bro-ken, The word is nev-er bro-ken.

## 3

Before all people east or west,  
I love my countrymen the best,  
A race of noble spirit:—  
A sober mind, a generous heart,  
To virtue trained, yet free from art,  
They from their sires inherit.

## 4

To all the world I give my hand,  
My *heart* I give my native land,  
I seek her good, her glory;  
I honor every nation's name,  
Respect their fortune and their lame,  
But I love the land that bore me.

## "ONWARD."

1. "Onward," "onward," is our na-tion's cry, Freedom's cause can nev - er die!

The first system of the musical score is written for piano. It consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef. The melody is primarily in the upper staff, featuring eighth and sixteenth notes, with some triplets. The lyrics are written below the staves, with the word "cry" underlined in the original image.

"Onward," "onward," one and all re - ply, "Onward," "onward," one and all re - ply.

The second system of the musical score continues the melody. It also consists of two staves in treble and bass clefs with a 2/4 time signature. The melody continues with similar rhythmic patterns. The lyrics are written below the staves.

2

'Onward' is the loud demand  
Freedom smile on every land ;  
'Onward' still in heart and hand.

3

'Onward' flow ye streams of light,  
On, 'till earth is free from night,  
'Onward' still in freedom's might.

4

'Onward' fount of holy truth,  
Bright with heav'n's eternal youth ;  
'Onward' fount of holy truth.

5

'Onward,' spreading virtue's reign !  
On, 'till earth be pure again ;  
'Onward,' spreading virtue's reign !

6

'Onward' roll the tide of good,  
O'er the earth thy sacred flood ;  
'Onward' roll the tide of good.

7

'Onward' freedom's sacred cause,  
Guarded e'er by righteous laws ;  
'Onward' freedom's sacred cause.

## FORGIVENESS.

TUNE, — "The Sailor Boy," p. 138.

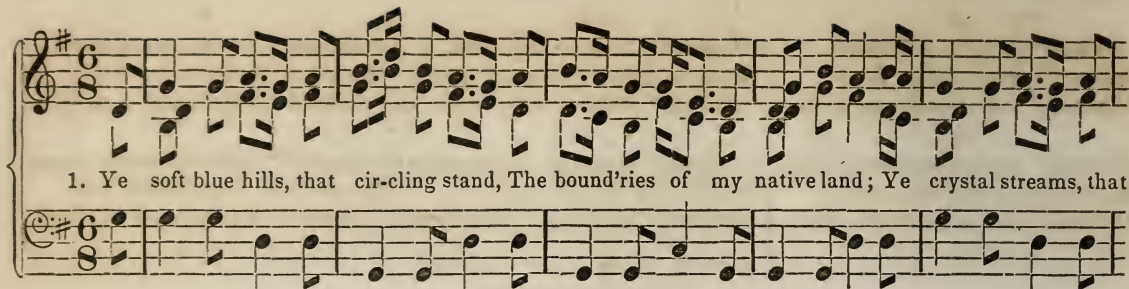
1

In peace with all the world we'll live,  
Nor let our angry passions burn ;  
But when we suffer, we'll forgive,  
And good for evil we'll return.  
And we'll forgive, and we'll forget,  
And conquer every sullen word ;  
Unkindness shall with love be met,  
And evil overcome with good.

2

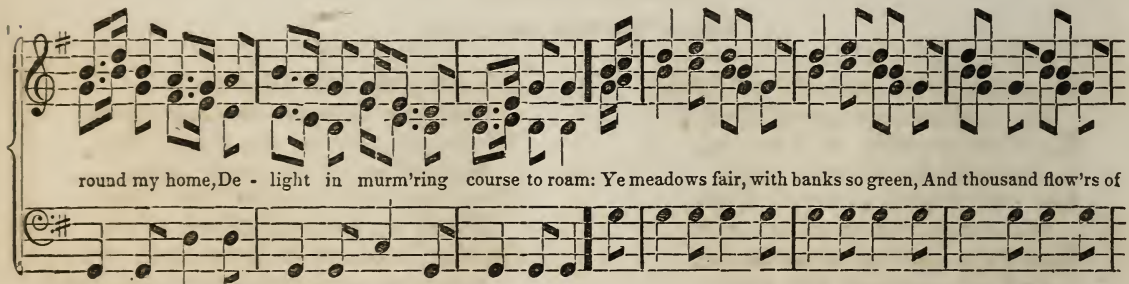
It is not pride, it is not strife,  
Nor bitter thoughts nor angry deeds,  
Which gild with joy the days of life :  
Resentment still to sorrow leads.  
Then, love shall triumph ! love alone  
Within our hearts shall ever reign ;  
Our foes, subdued, its power shall own ;  
And once loved friends be friends again.





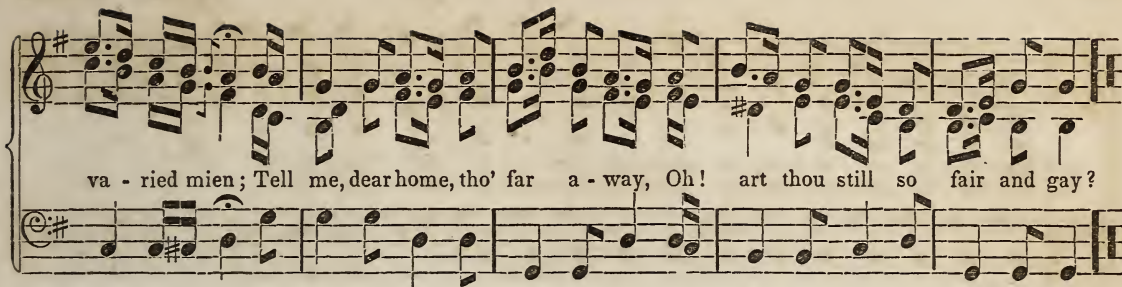
1. Ye soft blue hills, that cir-cling stand, The bound'ries of my native land; Ye crystal streams, that

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a complex melody with many beamed eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with mostly quarter and eighth notes.



round my home, De - light in murm'ring course to roam: Ye meadows fair, with banks so green, And thousand flow'rs of

The second system of musical notation continues the piece. The upper staff maintains the intricate melodic line, while the lower staff continues the accompaniment. The lyrics are split across the two systems, with the first system ending on a semicolon and the second system concluding the phrase.



2

For since I chanced to see you last,  
 How many a year has o'er me past;  
 And yet scarce fifteen summers now,  
 Have kindly cheered my youthful brow:  
 But over many a sea I've been,  
 And many a varied land I've seen;  
 And yet I ask, though far away,  
 Art thou, dear home, still fair and gay?

3

It seems full strange, but well I know,  
 No land, sweet home, seems fair as thou;  
 No shore so green, no skies so bright,  
 No flowers, no fruit, like thine delight,—  
 And but to think of half thy charms,  
 With generous heat this bosom warms;  
 And so I ask, though far away,  
 Art thou, dear home, still fair and gay?

## THE EXCURSION.

1st time. 2d time.

1. { Mer - ri - ly ev - 'ry heart is bounding, Mer - ri - ly oh! mer - ri - ly oh! } oh!

Joy - ful - ly now the news is sounding, Joy - ful - ly oh! joy - ful - ly

{ To the woods we go, Where the vi - olets grow— } Mer - ri - ly ev - 'ry heart is

{ Where the vi-olets grow, To the woods we go. }

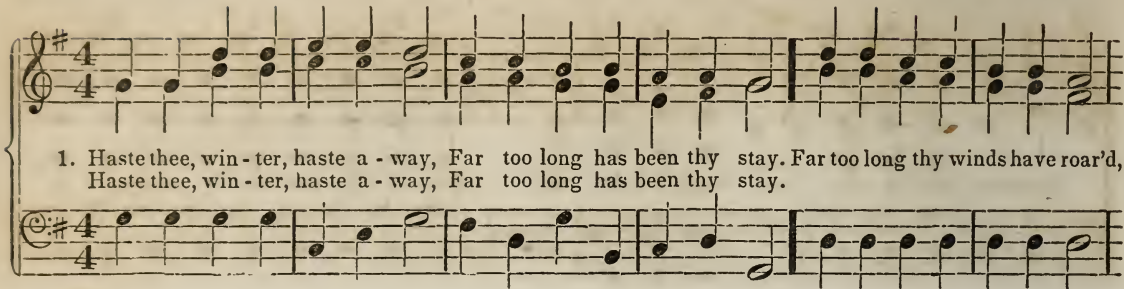
bounding, Mer-ri - ly oh! mer-ri - ly oh! Mer-ri - ly, mer-ri - ly, mer-ri - ly

oh! mer-ri - ly oh! mer-ri - ly oh!

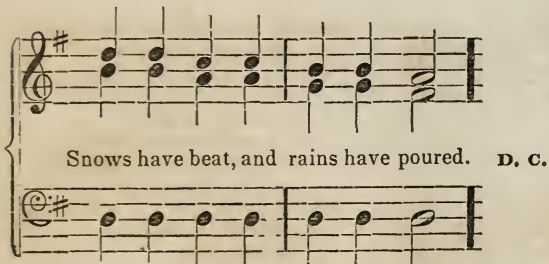
2  
 Cheerily every face is beaming,  
 Cheerily oh! cheerily oh!  
 Playfully every eye is gleaming,  
 Playfully oh! playfully oh!  
 In the fields away,  
 We will rove to-day—  
 We will rove to-day,  
 In the fields away.  
 Merrily every heart is bounding  
 Merrily oh! merrily oh!  
 Merrily, &c.

## HASTE THEE WINTER, HASTE AWAY.

HAYDN.



1. Haste thee, win - ter, haste a - way, Far too long has been thy stay. Far too long thy winds have roar'd,  
Haste thee, win - ter, haste a - way, Far too long has been thy stay.



Snows have beat, and rains have poured. D. C.

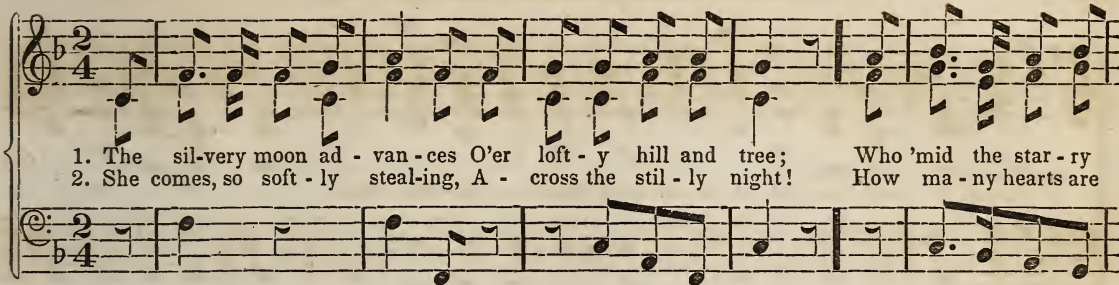
2  
Haste thee, winter, haste away,  
Let me feel the spring-tide ray;  
Let the fields be green again;  
Quickly end thy dreary reign.  
Haste thee, winter, haste away,  
Far too long has been thy stay.

3  
Haste thee, winter, haste away,  
Let the spring come, bright and gay;  
Let the chilling breezes flee,  
Weary winter, haste from me.  
Haste thee, winter, haste away,  
Far too long has been thy stay.




# THE SILVERY MOON ADVANCES.

143



1. The sil-very moon ad - van - ces O'er loft - y hill and tree; Who 'mid the star - ry  
2. She comes, so soft - ly steal-ing, A - cross the stil - ly night! How ma - ny hearts are



dan-ces, So beau - ti - ful as she?  
hail-ing Her mild and friend-ly light.

- 3 Our eyes she gently closes,  
When daily toil is o'er;  
The weary earth reposes  
Beneath her soothing power.
- 4 She comes with night-dews healing  
The soul with pain distressed;  
She wakes the sweetest feeling  
Within the lonely breast.
- 5 Our heavenly Father lends us  
This trusty friend by night,  
May he a spirit send us,  
As pure as her pure light.



1. I - o! I - o! I - o! How beau - ti - ful the snow. I - o! I - o! I -

The first system of the musical score is written for a piano. It consists of two staves: a treble staff and a bass staff. The key signature is D major (two sharps: F# and C#), and the time signature is 2/4. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, with some rests. The bass staff provides a simple accompaniment with eighth and sixteenth notes. The lyrics are written below the staves, aligned with the notes.

o! How beau - ti - ful the snow! What pur - er than its white-ness? What

The second system of the musical score continues the piece. It also consists of two staves (treble and bass) in the same key signature (D major) and time signature (2/4). The melody continues in the treble staff, with some notes beamed together. The bass staff continues with its accompaniment. The lyrics are written below the staves, aligned with the notes.

bright-er than its brightness? I - o! I - o! I - o! Il - lumed in sun-set's glow?

D. C.

2

I-o! I-o! I-o!  
 We love, we love the snow!  
 Now wintry winds are blowing,  
 How thick and fast it's snowing,  
 I-o! I-o! I-o!  
 We love, we love the snow.  
 I-o! I-o! I-o!  
 How beautiful the snow!

( 19 )

3

I-o! I-o! I-o!  
 The sleighs, how swift they go!  
 The moon, so brightly shining,  
 The starry sky is climbing;  
 I-o! I-o! I-o!  
 The earth is white below.  
 I-o! I-o! I-o!  
 How beautiful the snow!

## I LOVED A SONG-BIRD OF THE SPRING.

1. I loved a song-bird of the spring, I loved its warb - ling lay! But  
 2. I loved a gau - dy in - sect fair, With pin - ion gold - en bright; A -

*Cres.* *Dim.* *1st time.* *2d time.*

ah! the sing - er spread his wing, And rose, and soared a - way: way.  
 mong the flow - ers rich and rare, It wan-dered from my sight: sight.

3 I loved a rose, I loved it best  
 Of all I yet had found;  
 But when the sun had reached the west,  
 Its leaves had strewed the ground.

4 What can I love that takes no flight,  
 Nor fades with breeze or blast?  
 Oh, love the truth! the truth, both bright  
 And beautiful, will last.

## AUTUMNAL SONG

TUNE,—“The Hero,” p. 58.

The dingy autumn now has come,  
 The yellow leaves are falling;  
 All things more sombre have become,  
 And man to thought are calling.  
 But autumn is not drear alone;  
 It brings us many a pleasure;  
 A copious harvest now we own,  
 A rich and welcome treasure.

2 The ruddy apple on the tree,  
 The peach, its beauty shedding,  
 Are things I always love to see,  
 Though autumn's gloom is spreading.  
 The clustering grapes and juicy pear,  
 In luscious sweetness vieing,  
 Bestow their blessings free as air,  
 Our every want supplying.

3 The lengthened evening, bright and clear,  
 Is one of autumn's giving,  
 Where social chat and merry cheer,  
 Afford us happy living.  
 In autumn, too, the happy throng  
 Of those are brought together,  
 Who love to pour the choral song,  
 In cool and pleasant weather.

4 Then why should autumn be so drear,  
 As if devoid of pleasure?  
 'Tis filled with much that brings good cheer,  
 It should be deemed a treasure.  
 Then why should autumn be so drear,  
 As if devoid of pleasure?  
 There's much to make its season dear  
 It shall be deemed a treasure.

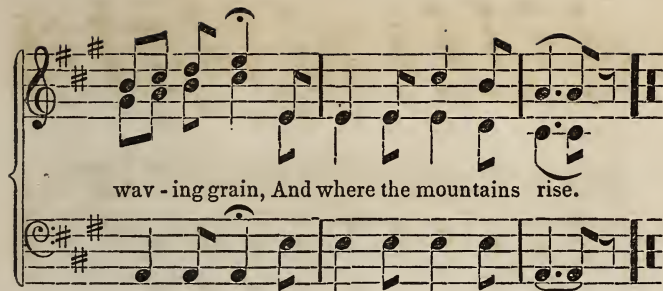
1. How bright and fair Thy foot - steps are, O na - ture! to our eyes! We

The first system of the musical score is written for piano. It consists of two staves, treble and bass, both in the key of D major (two sharps) and 6/4 time. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are written below the staves, with the first line of the song being '1. How bright and fair Thy foot - steps are, O na - ture! to our eyes! We'.

see them in the low - ly vale, The meadow green, The wa - ter - fall, Where smile the plain, With

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics are 'see them in the low - ly vale, The meadow green, The wa - ter - fall, Where smile the plain, With'. The musical notation remains consistent with the first system, using the same key signature and time signature.





3 -

The fountain clear,  
 The crystal tear,  
 Both gushing bright are thine.  
 The birds, on every forest tree  
 Awake their silvery melody;  
 And old and young,  
 In noble song,  
 Their nobler voices join.

2

In joyous May,  
 In autumn day,  
 Thy glowing beauties shine;  
 The lovely tints of fields and flowers,  
 The purple clusters in the bowers,  
 The healthful breeze,  
 The blooming trees,  
 O nature! all are thine!

4

With joy and glee  
 We'll follow thee,  
 Our life's short journey o'er,  
 Where'er we see thy lovely face,  
 Where'er thy beauteous steps we trace;  
 'Till we shall stand  
 In yon fair land,  
 And nature's God adore

1. Wake and sing! Brother, sing! { Let it nev - er grieve you, Tho' the world go wrong ; }  
 { Let not courage leave you, Night cannot be long. }

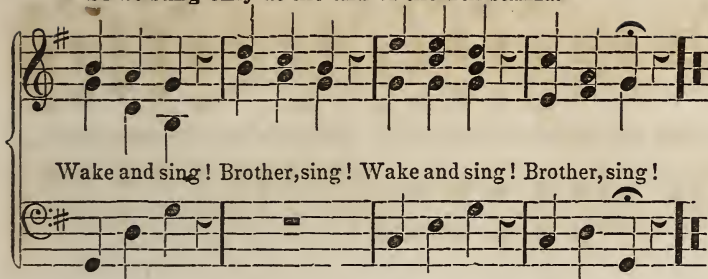
The first system of the musical score is written for two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is primarily in the upper staff, with the lower staff providing harmonic support. The lyrics are placed below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff. The lyrics are enclosed in curly braces to indicate the musical phrases they apply to.

Wake and sing! Brother, sing! He who does his best en-dea-vor, Peace may fill his soul for - ev - er. }  
 Pass immediately to 2d stanza. }

Repeat for 2d, - 3d, - & 4th stanzas.

The second system of the musical score continues the melody and harmony from the first system. It also consists of two staves in treble and bass clefs with a key signature of one sharp and a 4/4 time signature. The lyrics are placed below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff. The lyrics are enclosed in curly braces to indicate the musical phrases they apply to. The system concludes with a double bar line and the instruction 'Repeat for 2d, - 3d, - & 4th stanzas.'

To be sung only at the end of the 4th stanza.



Wake and sing! Brother, sing! Wake and sing! Brother, sing!

3

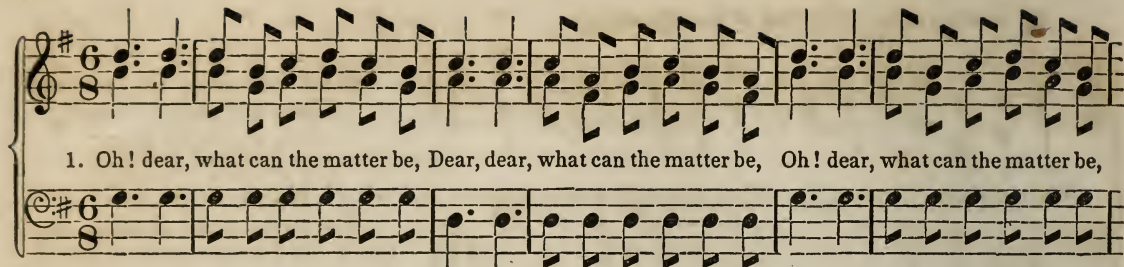
Wake and sing! Brother, sing!  
 Though our days with sorrow,  
 Shrouded are, and care,  
 Tears of sorrow streaming,  
 Dark and cold the air.  
 Wake and sing! Brother, sing!  
 Let our joyous song be ringing,  
 Care will vanish while we're singing

2

Wake and sing! Brother, sing!  
 Birds are sweetly singing  
 On the leafy spray,  
 Joy around is ringing,  
 Nature all is gay.  
 Wake and sing! Brother, sing!  
 Grief and fear by earth are given,  
*Good* alone is sent by heaven.

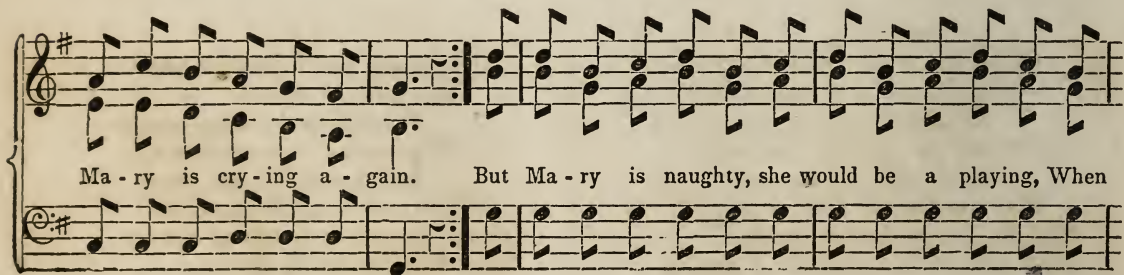
4

Wake and sing! Brother, sing!  
 Let us ever cherish  
 Friendship, love and truth;  
 Then, when time shall perish,  
 Bright shall be our youth.  
 Wake and sing! Brother, sing!  
 Heavenly care is watching o'er us,  
 Sing aloud in joyful chorus.



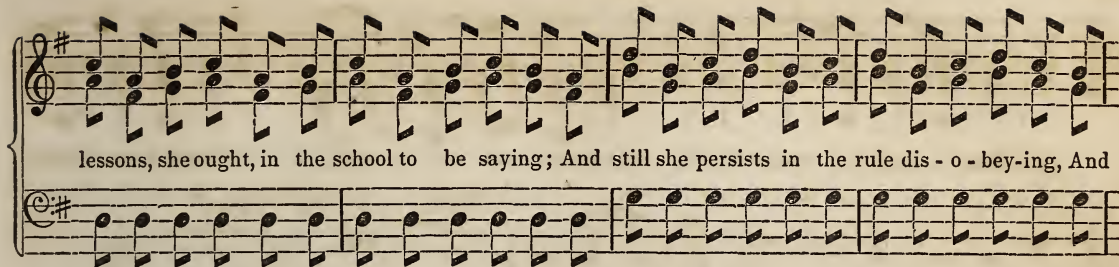
1. Oh! dear, what can the matter be, Dear, dear, what can the matter be, Oh! dear, what can the matter be,

The first system of the musical score for 'Poor Mary'. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody with eighth and sixteenth notes, including repeat signs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

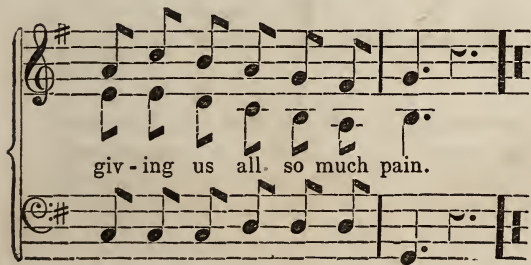


Ma - ry is cry - ing a - gain. But Ma - ry is naughty, she would be a playing, When

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'Ma - ry is cry - ing a - gain. But Ma - ry is naughty, she would be a playing, When' are written below the staves. The notation includes repeat signs and various note values consistent with the first system.



lessons, she ought, in the school to be saying; And still she persists in the rule dis - o - bey-ing, And



giv - ing us all so much pain.

( 20 )

(Second part of the tune.)

2

But Mary, I hope, will soon own her past errors,  
 Nor give any more, all who love her, such terrors,  
 But ever obey, as she ought, her superiors,

And then she'll be happy again.

Oh! yes, then she will happy be,

Yes, yes, then she will happy be,

Oh! yes, then she will happy be,

Mary'll be happy again.



## "MORN AMID THE MOUNTAINS"



1. Morn a - mid the moun-tains! Love-ly sol - i - tude, Gushing streams and



fountains, Mur-mur, "God is good," Mur-mur, "God is good."

2

Now the glad sun breaking,  
Pours a golden flood;  
Deepest vales awaking,  
Echo, "God is good."

3

Hymns of praise are ringing,  
Through the leafy wood;  
Songsters sweetly singing,  
Warble, "God is good."

4

Wake, and join the chorus,  
Man, with soul endued!  
He, whose smile is o'er us,  
God, our God is good

# ELEMENTS OF VOCAL MUSIC.

---

## INTRODUCTORY.

### GENERAL DIVISION OF THE SUBJECT.—ANALYSIS OF MUSICAL SOUNDS.

#### I. *Distinctions existing in the nature of musical sounds.*

A musical sound, or a TONE, may be,

1. LONG, or SHORT.
2. HIGH, or LOW.
3. SOFT, or LOUD.

II. *Properties of Tones.* A tone has three essential properties:

1. LENGTH.
2. PITCH.
3. POWER.

III. *Departments in the Elements of Music.* There are three departments in the elements of music:

1. RHYTHMICS, treating of the *length* of tones.
2. MELODICS, treating of the *pitch* of tones.
3. DYNAMICS, treating of the *power* of tones.

#### IV. *General view.*

| <i>Distinctions.</i> | <i>Properties.</i> | <i>Departments.</i> |
|----------------------|--------------------|---------------------|
| 1. LONG, or SHORT.   | LENGTH.            | RHYTHMICS.          |
| 2. HIGH, or LOW.     | PITCH.             | MELODICS.           |
| 3. SOFT, or LOUD.    | POWER.             | DYNAMICS.           |

## CHAPTER I.

### RHYTHMICS.—DIVISION OF TIME. COUNTING AND BEATING.

§ 1. The length of tones is measured by a division of time into equal portions, as indicated by counting *one, two; one, two.*

§ 2. The portions into which time is divided are called MEASURES: thus, at § 1, two measures of two each, are counted.

§ 3. Measures are divided into smaller portions, called PARTS OF MEASURES: thus, at § 1, the first part of the measure is indicated by one, the second part by two.

§ 4. Measures, and parts of measures, are indicated not only by counting, as at § 1, but also by motions of the hand, called BEATING TIME.

QUESTIONS.—By what is the length of tones measured? For what purpose is time divided into equal portions? By what is the division of time indicated? What are the portions called, into which time is divided? What is a measure? What are those portions of time called, which are smaller than measures? In what other way than by counting, are measures and parts of measures indicated?

## CHAPTER II.

### RHYTHMICS.—DOUBLE MEASURE. BARS. NOTES.

§ 5. A measure with two parts, is called **DOUBLE MEASURE**. Double measure is indicated by counting *one, two*; or by two beats, as *downward beat, upward beat*. It is distinguished (marked,) by the figure 2.

§ 6. Double measure should receive an **ACCENT** on the first part of the measure.

§ 7. In written music, perpendicular lines are used for marking the division of measures, called **BARS**; see examples of bars in the following illustration:

*Illustration of double measure, beats, accents and bars.*

Lá, La, | Lá, La, | Lá, La.  
Downw'd beat, Upw'd b't; | Down. b't, Up. b't; | Down. b't, Up. b't.

§ 8. The relative length of tones is indicated by characters called **NOTES**. Notes are signs, representing to the eye the relative length or duration of sounds.

### EXAMPLE.

NOTES.



QUESTIONS.—What is a measure with two parts called? How many parts has double measure? How many counts? How many beats? On which part of the measure should double measure be accented? What are the perpendicular lines called which are used for marking the division of measures? What is a bar? What is the use of a bar? What are those characters called which indicate the relative length of tones? What is the use of notes? Are notes seen, or heard?

### PRACTICAL EXERCISE.

1.

2. 
  
la, la, la, la, la, la, la, la.  
Joy - ful, Glo - ry, Ho - ly, Love - ly.


QUESTIONS BEFORE SINGING.—How many measures are there in the above lesson? How many bars? How many notes? How many notes in each measure? How many notes to each part of a measure? How many beats must there be to a measure? How many beats to each note, or to each la? Which note in each measure must be accented? With which part of the measure does the lesson begin?

NOTE.—The exercise having been written on the black-board, may be sung first to the syllable *lá* (Italian *a*, or as in father,) and afterwards to any word of two syllables accented on the first. Beating time should be carefully observed.

§ 10

## PRACTICAL EXERCISE.


2.

2.   
 la, la, la, la, la, la, la, la.  
 De - part, Re - main, Ap - plaud, Re - ward.

Question and sing as before.

## CHAPTER III.

## RHYTHMICS.—RESTS.

§ 11. When a measure, or part of a measure is passed over in silence, the silence is called *resting*, and is indicated by a character called a REST. Ex. 

QUESTIONS.—When a measure, or part of a measure is passed over in silence, what is that silence called? What are those characters called which indicate silence?

§ 12. PRACTICAL EXERCISES. QUESTION AND SING.

1.

2. 

2.

2. 

3.

2. 


## CHAPTER IV

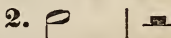
## RHYTHMICS.—PRIMITIVE AND DERIVED FORMS OF MEASURE.

§ 13. When a separate sound is sung to each part of a measure, or when, in written music, each part of a measure is occupied by a separate note or rest, the measure is said to be in its PRIMITIVE FORM.

§ 14. When a sound is prolonged so as to occupy both parts of a measure, it is represented by a note of corresponding length, and the measure is said to be in a DERIVED FORM.



## EXAMPLE.



Primitive form of measure: 2. 

Derived form of measure: 2. 

§ 15. The notes and rest, in the primitive form of measure at § 14, are called QUARTERS, and the note and rest in the derived form of measure, are called HALVES.

## EXAMPLE.

Quarter notes.  Quarter rests. 

Half notes.  Half rests. 

§ 16. Derived forms are obtained from primitive forms, by uniting the parts of a measure, and derived forms are

reduced to primitive forms, by separating united parts of a measure.

NOTE.—The primitive form of the measure should be taken as a standard by which to determine all derived forms, and, indeed, to solve all rhythmic difficulties.

QUESTIONS.—When a separate sound is sung to each part of a measure, in what form is the measure said to be? When is a measure said to be in its primitive form? When both parts of a measure are united, what is the form of the measure called? When is a measure said to be in a derived form? What are the notes and rests called in primitive forms of measure? What are the notes and rests called in derived forms of measure? How are derived forms obtained from primitive forms? How are derived forms reduced to primitive forms?

#### PRACTICAL EXERCISE.



QUESTIONS BEFORE SINGING.—How many measures are there in the lesson? In what notes is the first measure written? Second? Is the first measure in a primitive, or derived form? Why? Is the second measure in a primitive, or derived form? Why? How is the derived form obtained from the primitive form? How may the derived form be reduced to the primitive form?

### CHAPTER V.

#### RHYTHMICS.—TRIPLE MEASURE. ACCENT.

§ 17. A measure with three parts, is called TRIPLE

\* The thick, or double bar, indicates the close of the lesson.

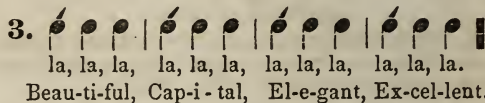
MEASURE. Triple measure is indicated by counting *one, two, three*; or, by three beats, as *downward beat, inward beat, upward beat*. It is distinguished by the figure 3.

§ 18. Triple measure should receive an accent on the first part of the measure.

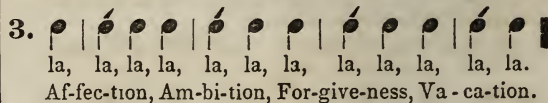
QUESTIONS.—If a measure has three parts, what is it called? How many parts has triple measure? How many beats? On which part is triple measure accented?

#### PRACTICAL EXERCISES.

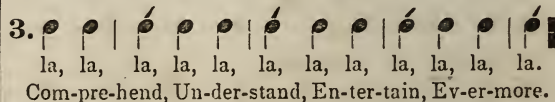
1.



2.



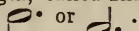

3.





## CHAPTER VI.

RHYTHMICS.—TRIPLE MEASURE. THREE QUARTER NOTE.  
PRIMITIVE AND DERIVED FORMS.




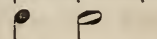

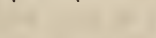
§ 19. When in triple measure a sound is prolonged so as to occupy the three parts, it is represented by a note of corresponding length, called THREE QUARTER NOTE, or DOTTED HALF; thus:  or .

§ 20. When in a derived form of measure, the union of the parts commences with the first part of the measure, the derivative is said to be in the FIRST CLASS; when the union commences with the second part of the measure, the derivative is said to be in the SECOND CLASS.

§ 21. When a tone commences on the unaccented, and is continued on the accented part of a measure, such a tone is said to be a SYNCOPÉ,\* or a SYNCOPATED TONE, and the note representing it is called a SYNCOPATED NOTE.

§ 22. A syncopated note should always receive an accent.

*Rhythmic Classification, or Example of Primitive and Derived Forms in Triple Measure.*

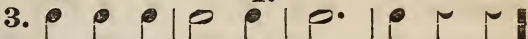
|                    | 1st Class.                                                                        | 2d Class.                                                                         |
|--------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| Primitive.         |  |  |
| First Derivative.  |  |  |
| Second Derivative. |  |  |

\* From two Greek words, signifying "I cut."—ROUSSEAU.

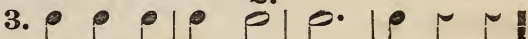
QUESTIONS.—What note represents the union of three quarters? How many quarters are equal to a dotted half? When, in a derived form of measure, the union commences with the first part, in what class is the derivative? When the union commences with the second part, in what class is the derivative? How many classes of derived forms are there in triple measure? When does a derivative belong to the first class? When to the second? When a tone commences on an unaccented, and is continued on an accented part of a measure, what is it called? Should a syncopated note be accented or unaccented? In which form of triple measure is there a syncopated note?

## PRACTICAL EXERCISES.

1.

3. 

2.



3. 

## CHAPTER VII.

RHYTHMICS.—QUADRUPLE MEASURE. WHOLE NOTES.  
PRIMITIVE AND DERIVED FORMS.


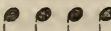
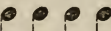
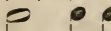
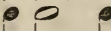
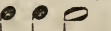
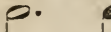
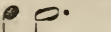
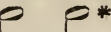

§ 23. A measure with four parts is called QUADRUPLE MEASURE. Quadruple measure is indicated by counting *one, two, three, four*; or, by four beats, as *downward beat, inward beat, outward beat, upward beat*. It is usually accented on the *first* and *third* parts of the measure. It is distinguished by the figure 4.

NOTE.—There are frequent exceptions to the rules of accent in the different kinds of measure.

§ 24. When, in quadruple measure, a sound is prolonged so as to occupy the four parts, it is represented by a note called a **WHOLE NOTE**; thus: . Whole rest: .

§ 25. (See § 20.) When, in a derived form of measure, the union commences with the third part of the measure, the derivative is said to be in the **THIRD CLASS**.


*Rhythmic Classification, or Example of Primitive and Derived Forms in Quadruple Measure.*

|                 | 1st Class.                                                                        | 2d Class.                                                                         | 3d Class.                                                                         |
|-----------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| Primitive.      |  |  |  |
| 1st Derivative. |  |  |  |
| 2d Derivative.  |  |  |  |
| 3d Derivative.  |  |                                                                                   |                                                                                   |

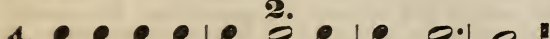
**QUESTIONS.**—What note represents the union of four quarters? How many quarters are equal to a whole note?—Question also as to primitive or derived forms, and syncopes.

**PRACTICAL EXERCISES.**

1.


4. 

2.

4. 

\* Irregularly classed.

3.

4. 

**CHAPTER VIII.**





**RHYTHMICS.—SEXTUPLE MEASURE.**

§ 26. A measure with six parts is called **SEXTUPLE MEASURE**. Sextuple measure is indicated by counting *one, two, three, four, five, six*; or, by six beats, as *downward beat, downward beat, inward beat, outward beat, upward beat, upward beat*.

**NOTE.**—It is not thought necessary to give any further explanation of sextuple measure. In addition to the four kinds of measure now mentioned, mixed or compound measure is often used; as *two threes* in double, or *three threes* in triple measure, &c. These will be easily understood hereafter, by the pupil who is well grounded in the kinds already explained.

**CHAPTER IX.**

**RHYTHMICS.—DIVIDED PARTS, OR COMPOUND FORMS OF MEASURE. EIGHTH NOTES AND RESTS.**

§ 27. When two sounds are sung to each part of a measure, they are called **eighths**, and are represented by eighth notes, thus:  or, . Rests  .

§ 28. Such forms of measure, with their derivatives, are called **COMPOUND FORMS**.

NOTE.—Such forms of measure as have heretofore been explained, may now be called *simple*, in order to distinguish them from *compound* forms.

### § 29. Compound Forms of Measure. Double Measure.

|                 | 1st Class. | 2d Class. | 3d Class. |
|-----------------|------------|-----------|-----------|
| Primitive.      | 2.         |           |           |
| 1st Derivative. |            |           |           |
| 2d Derivative.  |            |           |           |
| 3d Derivative.  |            |           |           |

### § 30. Compound Forms. Triple Measure.

3.

( 21 )

### § 31. Compound Forms. Quadruple Measure.

4.

NOTE.—It will be seen that this classification might easily be extended further, including various other derived forms of measure; but if the preceding lessons have been thoroughly practiced, the pupil will be able now to overcome any ordinary rhythmic difficulty, especially if the principle of reducing any derived to its primitive form be practically understood.

## CHAPTER X.

### TRIPLETS.

§ 32. When three sounds are sung to one part of the measure, they are called TRIPLETS. The notes representing triplets are usually marked by the figure 3.

### EXAMPLE.

2.

## CHAPTER XI.

DOUBLE COMPOUND FORMS OF MEASURE. SIXTEENTH NOTES  
AND RESTS.

§ 33. When four sounds are sung to each part of a measure, they are called SIXTEENTHS, and the notes representing them are called SIXTEENTH NOTES; thus:



§ 34. Such forms of measure with their derivatives are called DOUBLE COMPOUND FORMS.

§ 35. *Double Compound Forms. Double Measure.*

NOTE.—Further examples of double compound forms, or double compound forms in triple and quadruple measure, are not supposed to be necessary in this place.

See note at § 31.

## CHAPTER XII.

## VARIETIES OF MEASURE.

§ 36. Each of the different kinds of notes may be taken as the primitive form, in any kind of measure. Thus the primitive form of a measure may consist of whole, half, eighth, or sixteenth notes, as well as of quarters.

§ 37. The different representations, or signs of measure, arising from the use of the different notes as primitive forms, are called VARIETIES OF MEASURE.

NOTE.—Varieties of measure merely furnish different signs for the same thing. To the ear they are all the same, to the eye only do they differ; the movement depending, not in the least, on the kind of notes in which music is written. Notes have no positive, but only a relative length. The different varieties are, of course, unnecessary, but are in common use.

§ 38. There may be as many varieties in all the different kinds of measure, as there are kinds of notes.

§ 39. As figures are used to distinguish the *kinds* of measure, so also they are used to distinguish the *varieties* of measure. When used for both purposes, the two figures are written in the form of fractions, the NUMERATOR showing the number of parts, on which the kind of measure depends; and the DENOMINATOR showing what kind of note is used on each part of a measure, on which the variety of measure depends.

## EXAMPLE OF DIFFERENT VARIETIES OF MEASURE.

|                                                                                                    |                                                                                                    |                                                                                                    |
|----------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|
| $\frac{2}{1}$     | * $\frac{3}{1}$   | * $\frac{4}{1}$   |
| $\frac{2}{2}$     | $\frac{3}{2}$     | $\frac{4}{2}$     |
| $\frac{2}{4}$     | $\frac{3}{4}$     | $\frac{4}{4}$     |
| * $\frac{2}{8}$   | $\frac{3}{8}$     | * $\frac{4}{8}$   |
| * $\frac{2}{16}$  | * $\frac{3}{16}$  | * $\frac{4}{16}$  |

## CHAPTER XIII.

## GRADES OF TIME. MOVEMENT.

§ 40. The degree of quickness or slowness with which music should be performed, is expressed, not by the va-

\* Seldom used.

riety of measure, or by notes, but by certain directory terms, placed at the beginning of the piece.

§ 41. There are three principal degrees from slow to quick, and each of these have several grades, as follows:

I. SLOW time, *three* grades.

1. ADAGIO MOLTO (or ASSAI); *very slow*. (*Molto*, much; *assai*, very.)
2. ADAGIO, or LARGO; *slow*.
3. LARGHETTO, or UN POCO ADAGIO; (*un poco*, a little.) *Somewhat slow*.

II. MIDDLE time, *three* grades.

1. MODERATO; *moderate*.
2. ANDANTE; *gentle, distinct, rather slow*.
3. ANDANTINO; *rather quicker than Andante*.

III. QUICK time, *three* grades.

1. ALLEGRETTO; *a little quick*.
2. ALLEGRO; *quick, or lively*.
3. ALLEGRO MOLTO; *very quick*.

NOTE.—Other designations of movement are sometimes used, but the above are the most common.



## CHAPTER XIV.

## MELODICS.—LETTERS. DIATONIC SCALE.

§ 42. Musical sounds, considered with reference to *abstract, or absolute pitch*, are named from the letters, A, B, C, D, E, F, G.

§ 43. Musical sounds, considered with reference to *relative pitch*, are arranged in a certain order, or series, called THE SCALE; or, THE DIATONIC SCALE.\*

§ 44. The scale consists of eight tones, which are named numerically from the lowest, upward: ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

§ 45. The letters are applied to the scale as follows:

|    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|
| 1. | 2. | 3. | 4. | 5. | 6. | 7. | 8. |
| C. | D. | E. | F. | G. | A. | B. | C. |

§ 46. In singing the scale, the following syllables are often used:

|             |     |     |     |     |      |     |     |     |
|-------------|-----|-----|-----|-----|------|-----|-----|-----|
|             | 1.  | 2.  | 3.  | 4.  | 5.   | 6.  | 7.  | 8.  |
| Written.    | Do. | Re. | Mi. | Fa. | Sol. | La. | Si. | Do. |
| Pronounced. | Dō. | Rā. | Mē. | Fä. | Söl. | Lä. | Sē. | Dō. |

\* Diatonic. From two Greek words, signifying, *through the tones, or from tone to tone.*

Scala. Signifying, a ladder, or series of steps.

NOTE.—Although the syllables are not regarded as indispensable, the following reasons may be assigned for their use: 1st. An association is quickly formed between each particular syllable, and the relative pitch of the tone to which it is applied; and this enables the inexperienced singer to strike the pitch with comparative ease. 2d. The proper practice of the syllables lays the foundation for the correct delivery of words.

It is obvious that the syllables should always be applied to the scale in the same manner; *i. e.* Do to one, Re to two, &c., since they are intended to indicate the *relative*, and not the *abstract* pitch of tones.

QUESTIONS.—From what are musical sounds named, when considered abstractly? What is that series of tones called, into which sounds are arranged with reference to their *relative pitch*? Do letters represent the abstract, or relative, pitch of sounds? Do numerals represent the abstract, or relative, pitch of sounds? What is the first tone of the scale called? Ans. One. &c.—To what letter is the tone *one* applied? *Two*? &c.—What syllable is sung to *one*? *Two*? &c.

## CHAPTER XV.

## MELODICS.—INTERVALS. STEPS AND HALF-STEPS.

§ 47. The difference of pitch between any two tones, is called AN INTERVAL. Thus, the difference of pitch between one and two, is an interval.

§ 48. In the regular succession of the tones of the scale, there are two kinds of intervals, larger and smaller.

§ 49. The larger intervals are called STEPS, or LARGE STEPS; and the smaller intervals are called SMALL STEPS, or HALF-STEPS.

§ 50. The intervals of the scale occur in the following order:—between one and two, a *step*; between two and three, a *step*; between three and four, a *small step*; between four and five, a *step*; between five and six, a *step*; between six and seven, a *step*; and between seven and eight, a *small step*.

*Illustration of the Scale, Tones, Intervals, Letters and Syllables.*

|           |                     |     |    |      |
|-----------|---------------------|-----|----|------|
| TONE.     | 8.                  | ■ ■ | C. | DO.  |
| Interval. | $\frac{1}{2}$ Step. |     |    |      |
| TONE.     | 7.                  | ■ ■ | B. | SI.  |
| Interval. | Step.               |     |    |      |
| TONE.     | 6.                  | ■ ■ | A. | LA.  |
| Interval. | Step.               |     |    |      |
| TONE.     | 5.                  | ■ ■ | G. | SOL. |
| Interval. | Step.               |     |    |      |
| TONE.     | 4.                  | ■ ■ | F. | FA.  |
| Interval. | $\frac{1}{2}$ Step. |     |    |      |
| TONE.     | 3.                  | ■ ■ | E. | MI.  |
| Interval. | Step.               |     |    |      |
| TONE.     | 2.                  | ■ ■ | D. | RE.  |
| Interval. | Step.               |     |    |      |
| TONE.     | 1.                  | ■ ■ | C. | DO.  |

QUESTIONS.—What is the difference of pitch between two tones called? What is an interval? How many kinds of intervals are there in the scale? What are the larger intervals called? Smaller? How many steps are there in the scale? Small steps? What is the interval from one to two? &c.

## CHAPTER XVI.

### MELODICS.—THE STAFF AND CLEFS.

§ 51. The pitch of tones is represented by a character called THE STAFF.

§ 52. The staff consists of five horizontal lines, and the spaces between them.

NOTE.—*Five* is adopted for the number of lines, as a matter of convenience, but not of necessity.

§ 53. Each line and each space is called a DEGREE; thus, there are in the staff, nine degrees,—*five* lines and *four* spaces.

§ 54. The degrees of the staff are counted upwards, from the lowest.

§ 55. The letter C (one,) may be applied to different degrees of the staff; but when the position of this letter is fixed, the other letters, or sounds, must follow in regular succession: thus, if C (one,) be applied to the first line, D (two,) will be applied to the first space, and so on.

§ 56. If it be desirable to extend the compass of the staff, spaces and lines, below or above, are used, called SPACES BELOW, OR SPACES ABOVE, and ADDED LINES BELOW, OR ADDED LINES ABOVE.

§ 57. There are two ways in which it is common to apply the letters, or scale, to the staff: 1st. The letter C, or one, being applied to, or represented by, the *added line below*. 2d. The letter C, or one, being applied to, or represented by, the *second space*.

§ 58. To distinguish between these two ways, or to fix the position of the letters or tones on the staff, a character is used, called a *CLEF*.

\* Clef. Signifying *key*. The clef is a letter which is taken as a key, or guide, to the position of the letters, or scale, on the staff.

§ 59. There are two clefs in common use; G, and F  
§ 60. The G clef, signifies G, and is placed on the second line.

§ 61. The F clef, signifies F, and is placed on the fourth line.

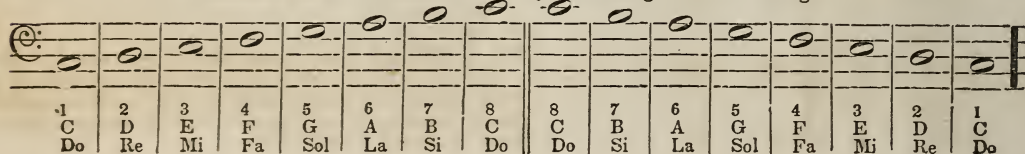
§ 62. The G clef fixes G on the second line; hence, when the G clef is used, C (one,) will, of course, be on the *added line below*.

§ 63. The F clef fixes F on the fourth line; hence, when the F clef is used, C (one,) will, of course, be on the *second space*.

EXAMPLE 1. *The Scale, G clef, ascending and descending.*



EXAMPLE 2. *The Scale, F clef, ascending and descending.*



**QUESTIONS.**—By what character is the pitch of sounds represented? Of what does the staff consist? What is each line and each space of the staff called? How many degrees does the staff contain?—(Pointing to the staff.) Which degree of the staff is this? &c. What is the space above the staff called? Space below? If lines are added above the staff, what are they called? If below? How many ways are there in which it is common to apply the letters, or to represent the scale upon the staff? What character is used to fix the position of the letters on the staff? What is the use of a clef? How many clefs are there in common use? What are they called? What does the G clef signify? Where on the staff is it written? What does the F clef signify? Where is it written? When the G clef is used, on what degree of the staff is C, or one? When the F clef is used, on what degree of the staff is C, or one? &c.

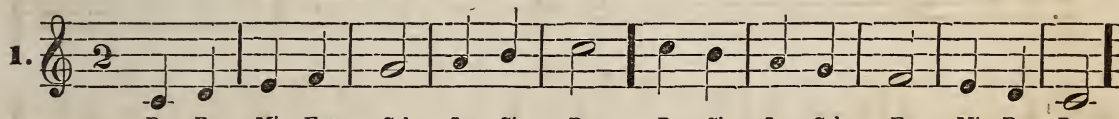
## CHAPTER XVII.

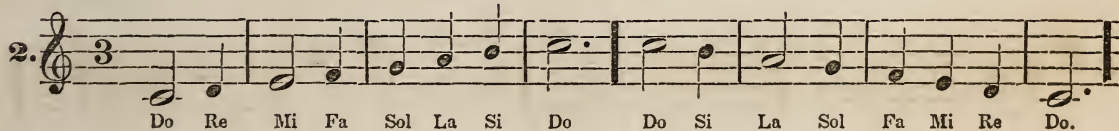
## PRACTICAL EXERCISES.

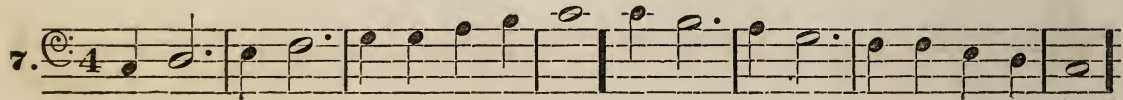
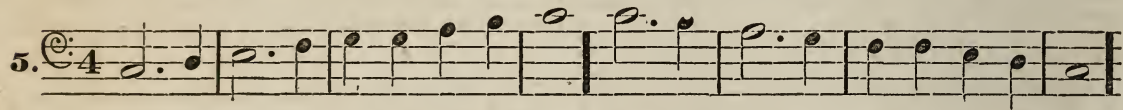
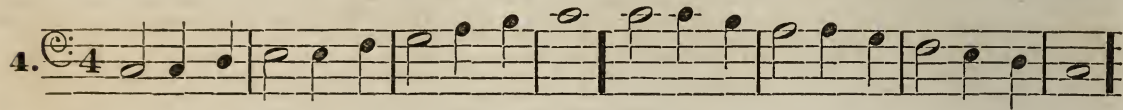
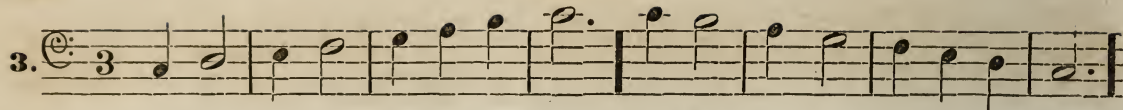
§ 64. *Rhythmico Melodic exercises.* The scale in primitive and derived forms of measure.

**NOTE.**—The following practical exercises may now be introduced, provided the different kinds of measure in which they are written have been explained.

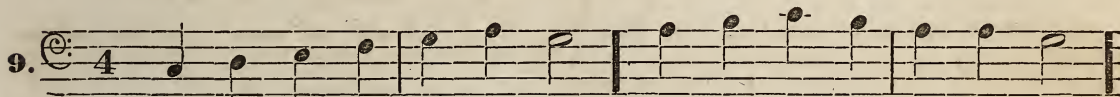
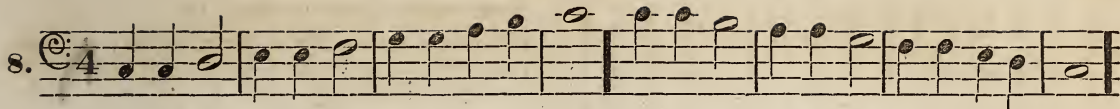
**QUESTIONS BEFORE SINGING.**—In what kind of measure is the lesson written? How many measures are there in the lesson? (Pointing.) Is this measure in its primitive, or is it in a derived form? How is the derived form obtained from the primitive? To which class does it belong? Which derivative is it?—Question also as to the kinds of notes, and in melodics as to the tones.

1.   
Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do.

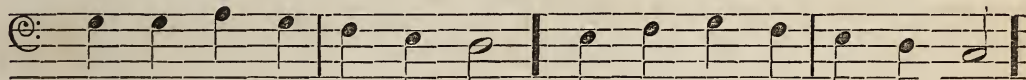
2.   
Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do.







Let us with a joy - ful mind, Praise the Lord, for he is kind;



For his mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.

### CHAPTER XVIII.

LESSONS, IN WHICH THE VARIOUS TONES PROCEED, NOT  
ACCORDING TO THE REGULAR PROGRESSION  
OF THE SCALE, BUT BY SKIPS.

§ 65. ONE and THREE. With these tones, the follow-  
ing changes may be produced:

1 3 | 3 1

( 22 )

See practical exercises in Chap. 19.

§ 66. ONE, THREE and FIVE. With these tones, the  
following changes may be produced:

|   |   |   |  |   |   |   |  |   |   |   |
|---|---|---|--|---|---|---|--|---|---|---|
| 1 | 3 | 5 |  | 3 | 1 | 5 |  | 5 | 1 | 3 |
| 1 | 5 | 3 |  | 3 | 5 | 1 |  | 5 | 3 | 1 |

See practical exercises in Chap. 19.

§ 67. ONE, THREE, FIVE and EIGHT. With these  
tones, the following changes may be produced:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 3 | 5 | 8 | 3 | 1 | 5 | 8 | 5 | 1 | 3 | 8 | 8 | 1 | 3 | 5 |
| 1 | 3 | 8 | 5 | 3 | 1 | 8 | 5 | 5 | 1 | 8 | 3 | 8 | 1 | 5 | 3 |
| 1 | 5 | 3 | 8 | 3 | 5 | 1 | 8 | 5 | 3 | 1 | 8 | 8 | 3 | 1 | 5 |
| 1 | 5 | 8 | 3 | 3 | 5 | 8 | 1 | 5 | 3 | 8 | 1 | 8 | 3 | 5 | 1 |
| 1 | 8 | 3 | 5 | 3 | 8 | 1 | 5 | 5 | 8 | 1 | 3 | 8 | 5 | 1 | 3 |
| 1 | 8 | 5 | 3 | 3 | 8 | 5 | 1 | 5 | 8 | 3 | 1 | 8 | 5 | 3 | 1 |

See practical exercises in Chap. 19.

§ 68. ONE, THREE, FIVE, EIGHT and SEVEN. Seven naturally leads to eight; or, after seven, the ear anticipates or desires eight. In consequence of the intimate connection between these two tones, eight will serve as a guide to seven. In order to sing seven right, think of eight.

See practical exercises in Chap. 19.

§ 69. ONE, THREE, FIVE, EIGHT, SEVEN and FOUR. Four naturally leads to three. Three, therefore, is the guide to four. See § 68.

See practical exercises in Chap. 19.

§ 70. ONE, THREE, FIVE, EIGHT, SEVEN, FOUR and TWO. One or three will guide to two.

See practical exercises in Chap. 19.

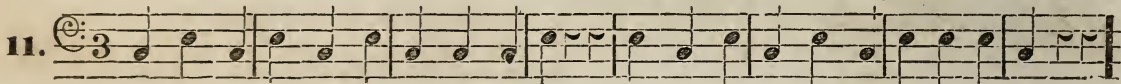
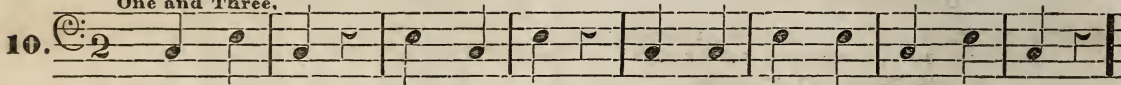
§ 71. ONE, THREE, FIVE, EIGHT, SEVEN, FOUR, TWO and SIX. Five will guide to six.

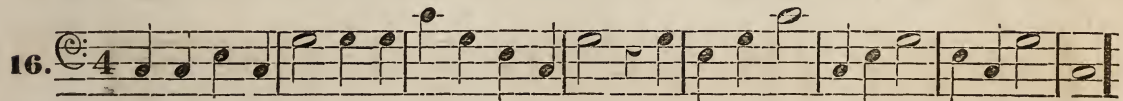
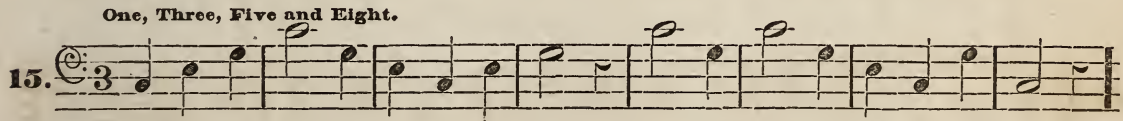
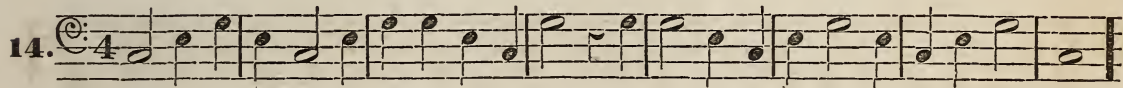
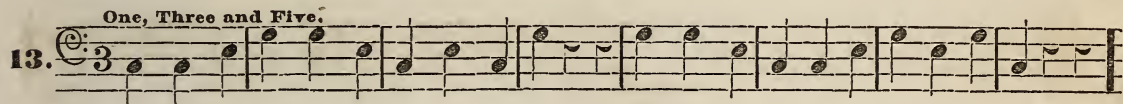
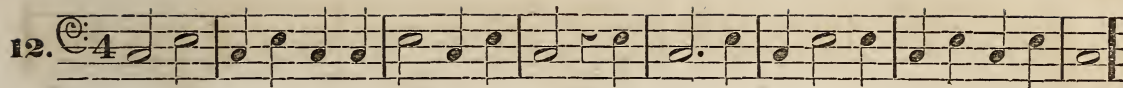
See practical exercises in Chap. 19.

## CHAPTER XIX.

§ 72. RHYTHMICO MELODIC EXERCISES. (See Chap. 18.)

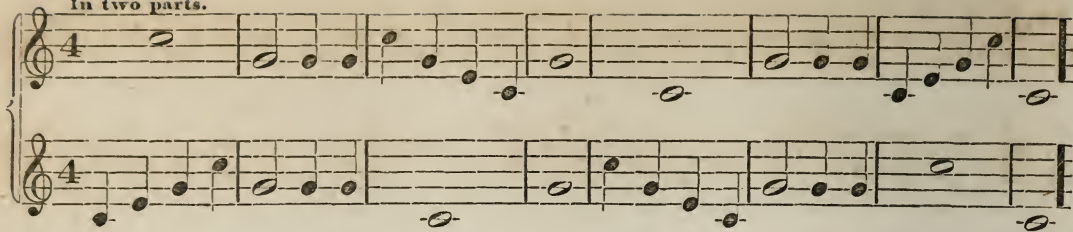
One and Three.



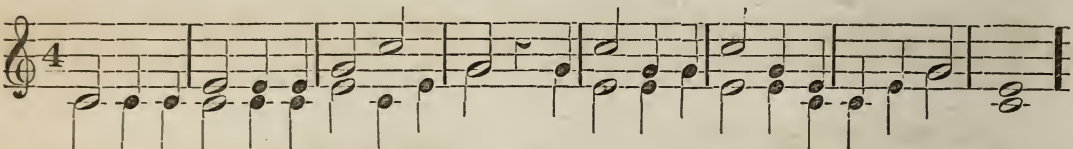


In two parts.

17.

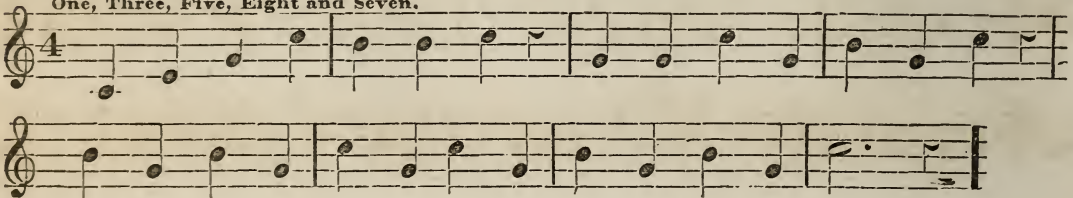


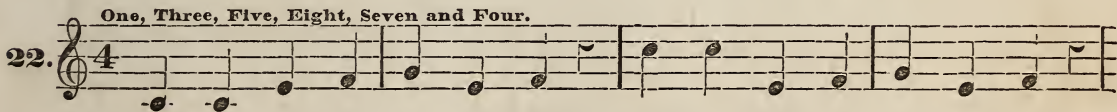
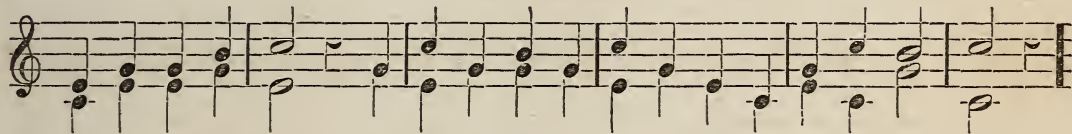
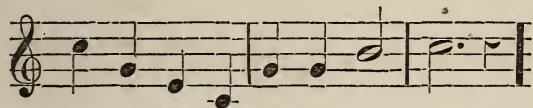
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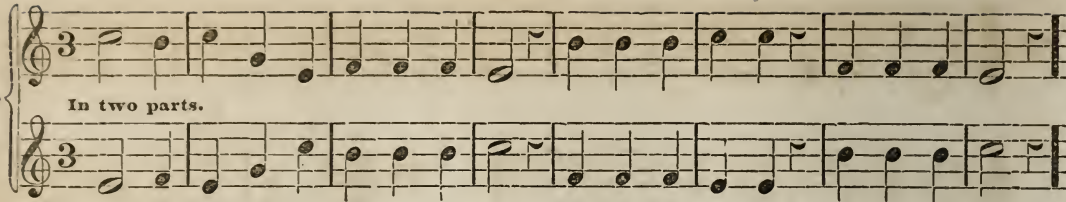
One, Three, Five, Eight and Seven.

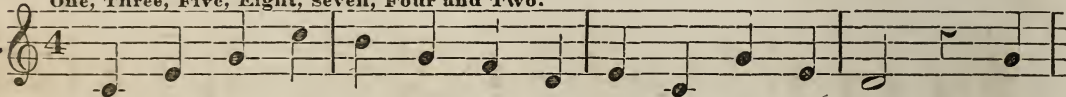
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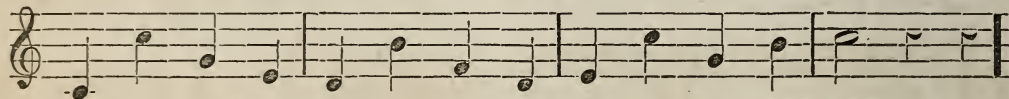


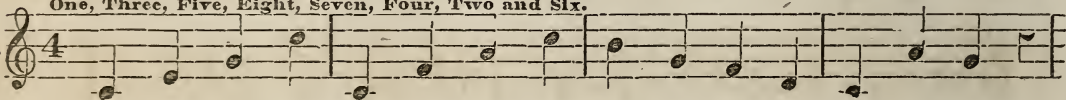


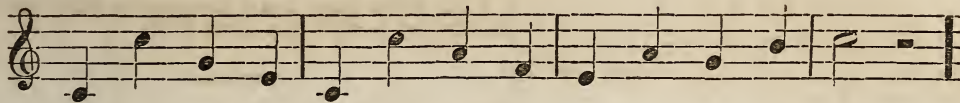


23.  In two parts.

24.  One, Three, Five, Eight, Seven, Four and Two.

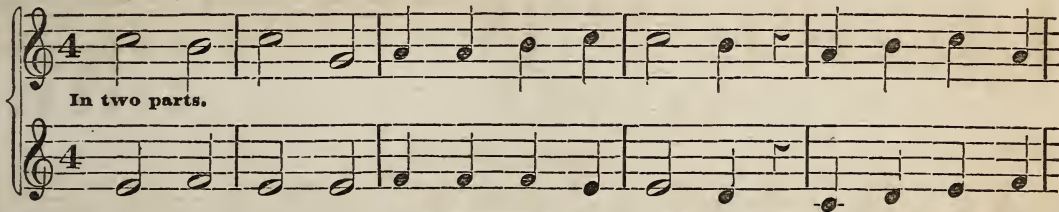


25.  One, Three, Five, Eight, Seven, Four, Two and Six.



26.

In two parts.

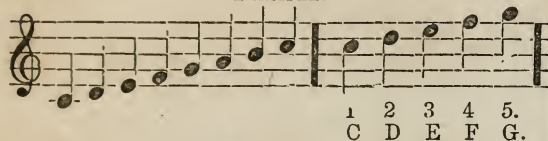


## CHAPTER XX.

## EXTENSION OF THE SCALE.

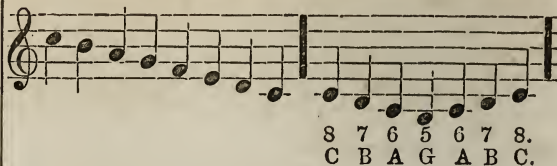
§ 73. When tones higher than eight are sung, eight is to be regarded as one of an upper scale.

## EXAMPLE.



§ 74. When tones lower than one are sung, one is to be regarded as eight of a lower scale.

## EXAMPLE.



## PRACTICAL EXERCISES.

27.

28.

## CHAPTER XXI.

## CLASSIFICATION OF VOICES.\*

§ 75. The human voice is naturally divided into four classes: low male voices, or **BASE**; high male voices, or **TENOR**; low female voices, or **ALTO**; high female voices, or **TREBLE**.

NOTE.—Besides the above, there are also other distinctions, as **BARYTONE**, between the **Base** and **Tenor**, and the **Mezzo Soprano**, between the **Alto** and **Treble**. The **Treble** is often called **Soprano**.

§ 76. The following example exhibits the usual compass of the human voice, and also that of each different class, as **Base**, **Tenor**, **Alto** and **Treble**.

## EXAMPLE.



\* It will not be necessary to introduce this subject in juvenile classes, as it cannot be fully and practically understood until after the voice has changed.

§ 77. The G clef is used, not only for the Treble and Alto, but also often for the Tenor; but when used for the Tenor, it denotes G an octave lower than when used for the Treble or Alto. The following table exhibits the common use of the clefs: and also the usual compass, and relative position, of the different parts.

## EXAMPLE.

The example shows four staves, each with a G-clef. The staves are labeled Treble, Alto, Tenor, and Base. The Treble staff shows a range from G4 to G5. The Alto staff shows a range from G4 to G5. The Tenor staff shows a range from G3 to G4. The Base staff shows a range from G2 to G3. The notes are arranged in a grid-like fashion across 20 measures.

NOTE.—It is important that the difference of pitch between male and female voices be fully explained and illustrated.



## CHAPTER XXII.

## THE CHROMATIC SCALE.\*

§ 78. Between those tones of the scale which form the interval of a step, an intermediate, or chromatic tone may be introduced: thus, intermediate, or chromatic tones may occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7; but not between 3 and 4, and 7 and 8, because the intervals between these tones are already half-steps, and these are the smallest practicable intervals.

§ 79. The intermediate, or chromatic tones, are named from one of the tones, or letters, between which they

\* Chromatic. From a Greek word, signifying, *color*. The intermediate, or chromatic tones, having been formerly written with colored ink. The term may also have a figurative signification, as chromatics in music, may be regarded as analagous to coloring in painting.

occur: thus, the intermediate tone between one and two, (C and D,) is named from either of these tones or letters, and is called SHARP ONE, (C sharp,) or FLAT TWO, (D flat;) the intermediate tone between two and three is called SHARP TWO, or FLAT THREE, (D Sharp, or E flat,) &c.

§ 80. If the intermediate, or chromatic tone, between one and two, is called *sharp one*, (C sharp,) the note representing it, is written on the same degree of the staff as one, with a character before it called a SHARP, (#); and if it be called *flat two*, (D flat,) the note representing it, is written on the same degree of the staff as two, with a character before it called a FLAT, (b); and so also of the other chromatic tones.

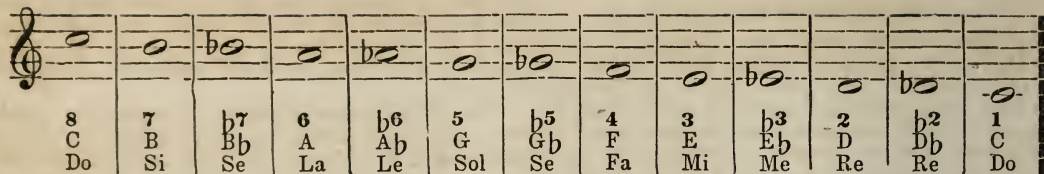
§ 81. A scale of thirteen tones, including all the intermediate, or chromatic tones, with twelve intervals of a half-step each, is called THE CHROMATIC SCALE.

## EXAMPLE.

*The Chromatic Scale. Notes, Letters and Syllables.*

|    |    |    |    |    |    |    |     |    |    |    |    |    |  |
|----|----|----|----|----|----|----|-----|----|----|----|----|----|--|
|    |    |    |    |    |    |    |     |    |    |    |    |    |  |
| 1  | #1 | 2  | #2 | 3  | 4  | #4 | 5   | #5 | 6  | #6 | 7  | 8  |  |
| C  | C# | D  | D# | E  | F  | F# | G   | G# | A  | A# | B  | C  |  |
| Do | Di | Re | Ri | Mi | Fa | Fi | Sol | Si | La | Li | Si | Do |  |

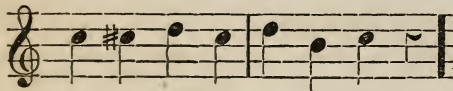
NOTE.—Di is pronounced *Dē*, Fi *Fē*, &c.



Se is pronounced *Sā*, Le *Lā*, &c.

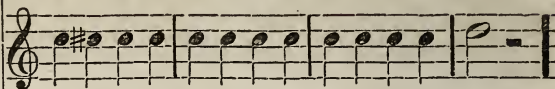
§ 82 The sign of an intermediate, or chromatic tone, ( $\flat$  or  $\sharp$ ), belongs not only to the note before which it is placed, but also to all the following notes, on the same degree of the staff in the measure.

EXAMPLE.



§ 83. The sign of a chromatic tone belongs to all the notes that follow it, from measure to measure, when no intervening note occurs.

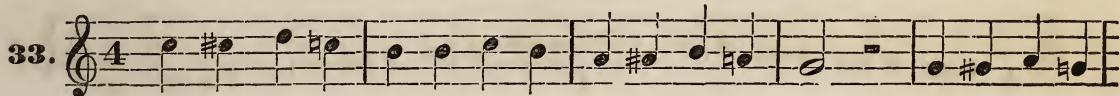
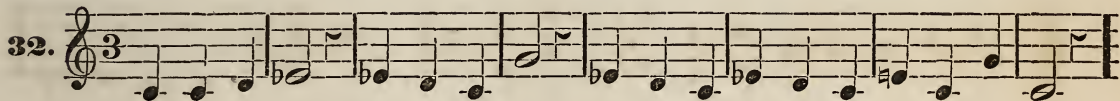
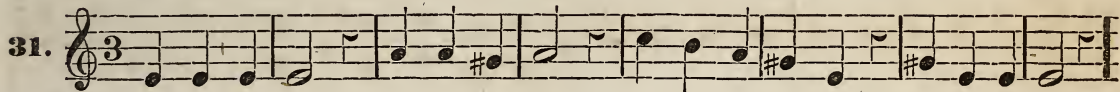
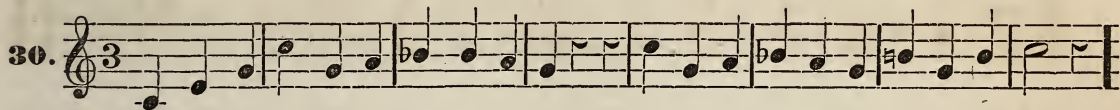
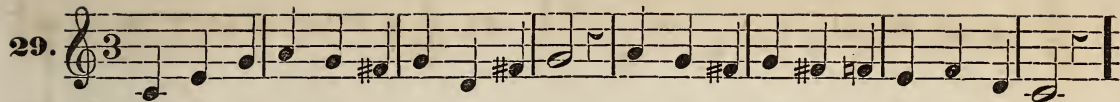
EXAMPLE.

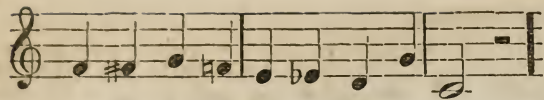


§ 84. When it becomes necessary to annul the sign of an intermediate, or chromatic tone, ( $\sharp$  or  $\flat$ ), a character is used, called a NATURAL ( $\natural$ ).

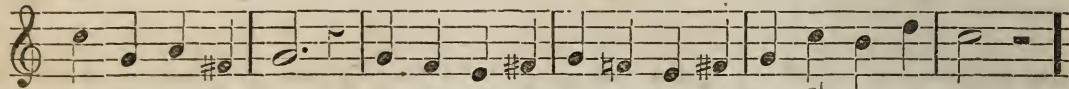
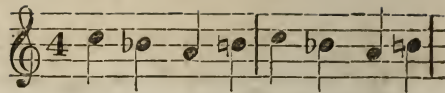
§ 85. A sharp tone naturally leads to the next tone above it, as  $C\sharp$  to D, or sharp one to two; and a flat tone naturally leads to the next tone below it, as  $D\flat$  to C, or flat two to one. Hence it is easy to sing a sharp tone, in connection with the tone next above it, and a flat tone, in connection with the tone next below it.

## PRACTICAL EXERCISES.

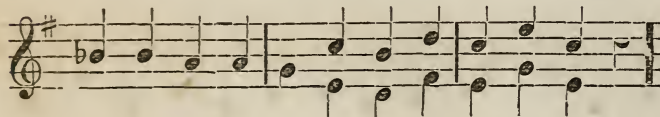
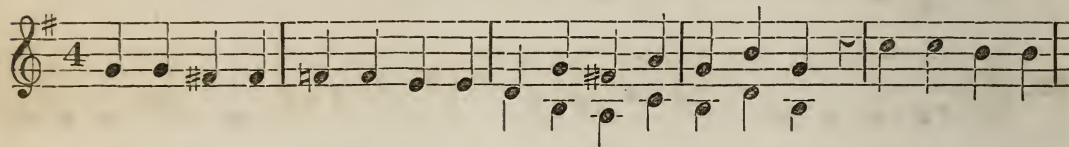




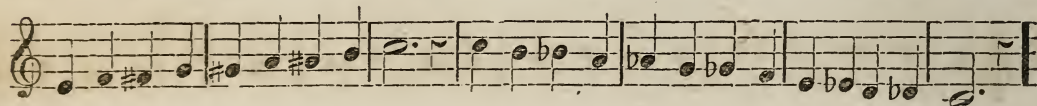
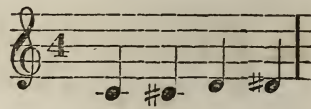
34.



35.



36.



## CHAPTER XXIII.

## DIATONIC INTERVALS.

§ 86. In addition to those intervals, called steps and half-steps, belonging to the scale in its natural progression, there are also other intervals occasioned by skipping; as SECONDS, THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS and OCTAVES.

§ 87. Intervals are always reckoned from the lower tone upwards, unless otherwise expressed.

## DIATONIC INTERVALS.

NOTE.—Diatonic, because they are produced by skips in the diatonic scale.

§ 88. Two tones being the same pitch, are called UNISON.

§ 89. When the voice proceeds from any tone to that on the next degree of the staff, the interval is called a SECOND; as from 1 to 2, 2 to 3, &c.

§ 90. When the voice skips over one degree, the interval is called a THIRD; as from 1 to 3, 2 to 4, &c.

§ 91. When the voice skips over two degrees, the interval is called a FOURTH; as from 1 to 4, 2 to 5, &c.

§ 92. When the voice skips over three degrees, the interval is called a FIFTH; as from 1 to 5, 2 to 6, &c.

§ 93. When the voice skips over four degrees, the interval is called a SIXTH; as from 1 to 6, 2 to 7, &c.

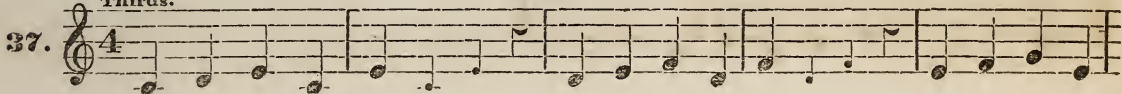
§ 94. When the voice skips over five degrees, the interval is called a SEVENTH; as from 1 to 7, 2 to 8, &c.

§ 95. When the voice skips over six degrees, the interval is called an OCTAVE; as from 1 to 8, 2 to 9, &c.

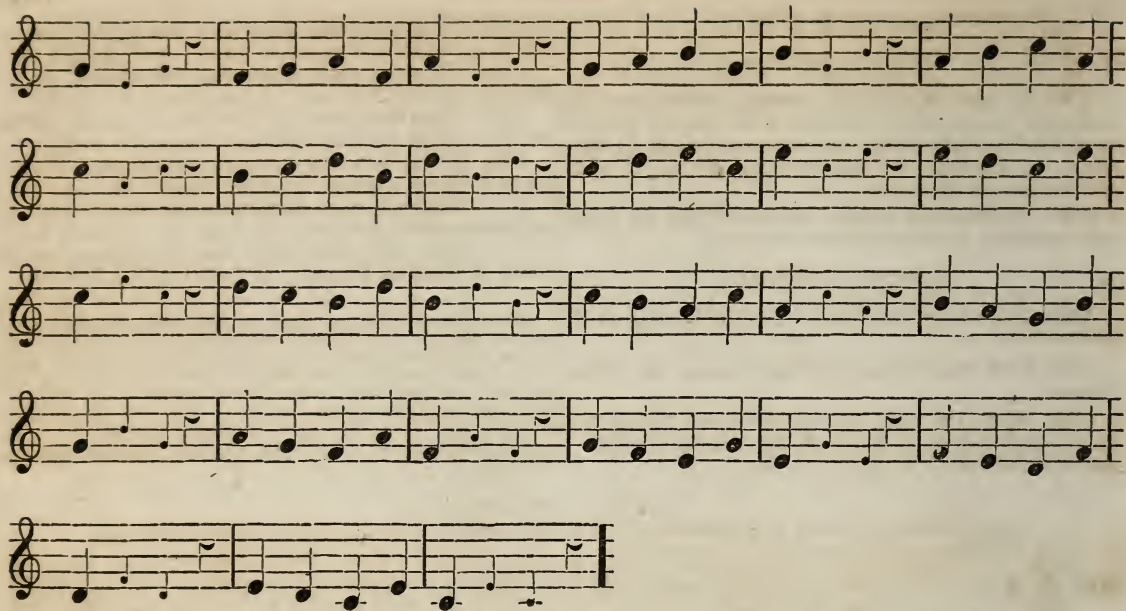
QUESTIONS.—When two tones are both the same pitch, what are they called? Ans. Unison.—When we proceed from any tone to that which is represented on the next degree of the staff, what is the interval called? Ans. Second.—When we skip over one degree of the staff, what is the interval called? Ans. Third.—When we skip two degrees? Fourth. When we skip three degrees? Fifth. When we skip four degrees? Sixth. When we skip five degrees? Seventh. When we skip six degrees? Eighth, or Octave.

## PRACTICAL EXERCISES.

*These exercises may be sung by two divisions; the first division singing the large, and the second the small notes.*  
*Thirds.*





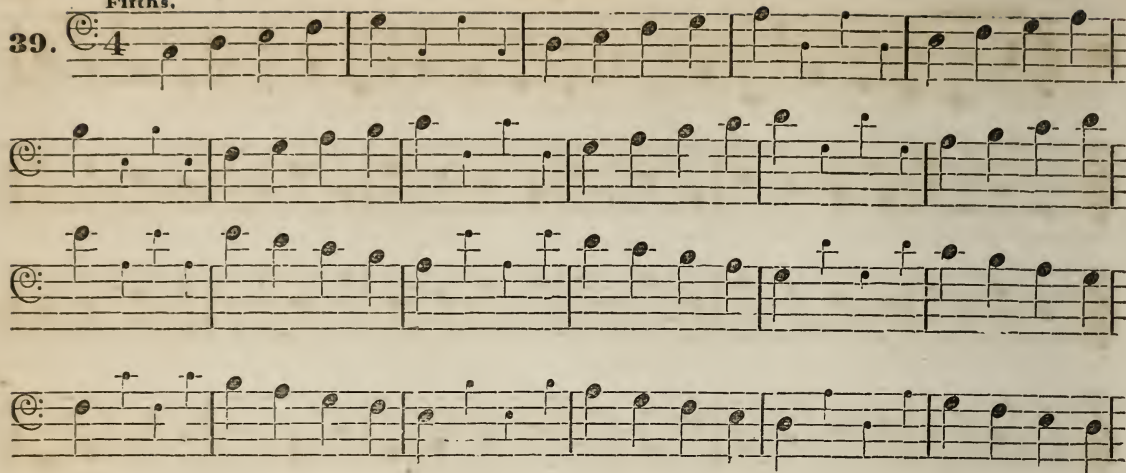


38. **Fourths.**

(24)

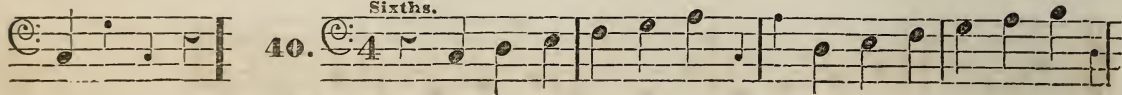
## Fifths.

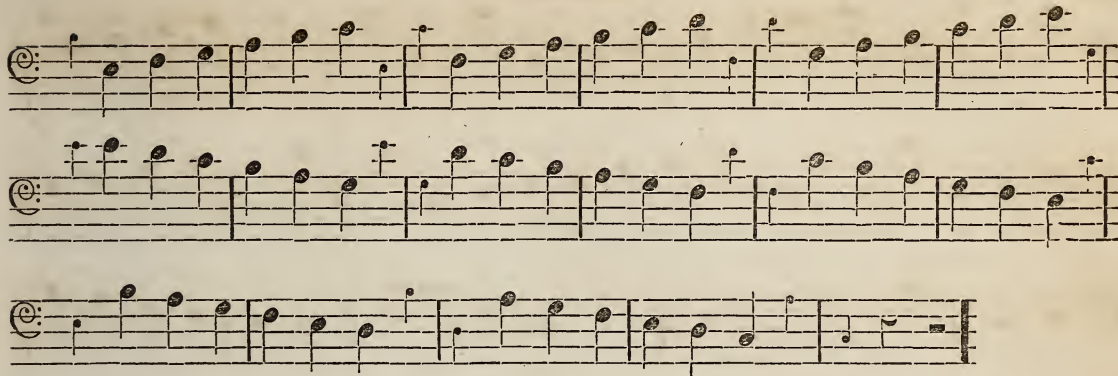
39.



## Sixths.

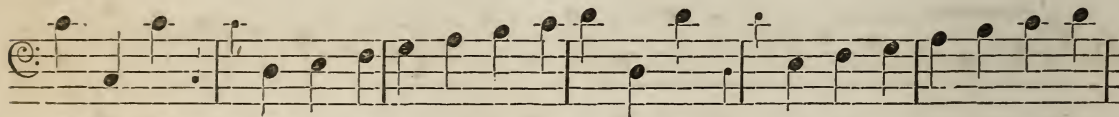
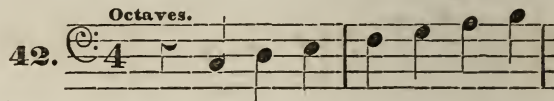
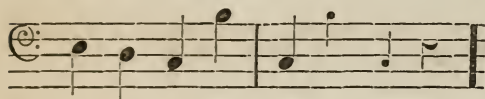
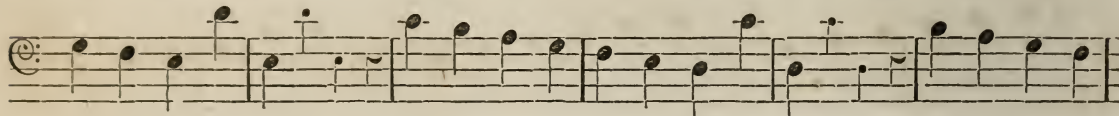
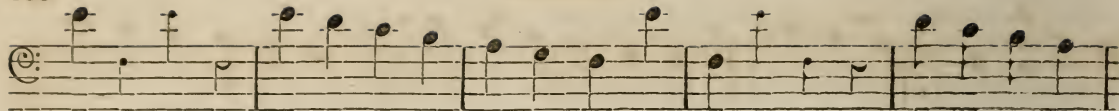
40.



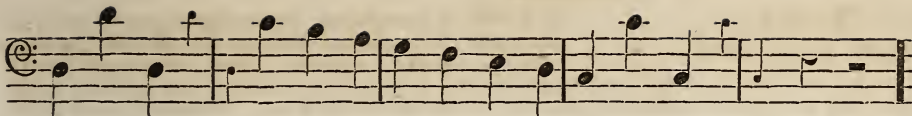


41. **Sevenths.**

Two staves of musical notation for exercise 41, labeled "Sevens." The first staff begins with a treble clef, a colon, and a 4/4 time signature. It contains 16 measures of music. The second staff contains 16 measures of music. The notation consists of eighth and sixteenth notes, some with beams, and rests.







## CHAPTER XXIV.

## INTERVALS. MAJOR AND MINOR.

§ 96. *Seconds.*

1. A second consisting of a *half-step*, is a MINOR SECOND.
2. A second consisting of a *step*, is a MAJOR SECOND.

§ 97. *Thirds.*

1. A third consisting of a *step* and a *half-step*, is MINOR.
2. A third consisting of *two steps*, is MAJOR.

§ 98. *Fourths.*

1. A fourth consisting of *two steps* and *one half-step*, is a PERFECT FOURTH.
2. A fourth consisting of *three steps*, is a SHARP FOURTH.

§ 99. *Fifths.*

1. A fifth consisting of *two steps* and *two half-steps*, is a FLAT FIFTH.

2. A fifth consisting of *three steps* and a *half-step*, is a PERFECT FIFTH.

§ 100. *Sixths.*

1. A sixth consisting of *three steps* and *two half-steps*, is MINOR.
2. A sixth consisting of *four steps* and a *half-step*, is MAJOR.

§ 101. *Sevenths.*

1. A seventh consisting of *four steps* and *two half-steps*, is a FLAT SEVENTH.
2. A seventh consisting of *five steps* and *one half-step*, is a SHARP SEVENTH.

- § 102. *Octave.* An OCTAVE consists of *five steps* and *two half-steps*.

NOTE.—In addition to the intervals already mentioned, there are others arising out of the chromatic scale, but as they properly belong to the study of harmony, further notice of them is omitted in this work.

## CHAPTER XXV.

## TRANSPPOSITION OF THE SCALE.

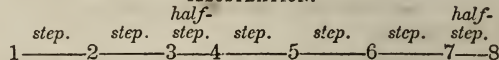
§ 103. Preliminary remark.—It will be borne in mind that the scale is a succession of sounds, irrespective of any definite pitch, but which sounds bear one to another a fixed relation; this relation consisting in, or depending upon, the intervals, or differences of pitch between them. It will also be remembered that, letters represent the *positive*, or *abstract* pitch of sounds; and that the pitch of each letter is unalterably fixed.

§ 104. When the scale begins with C, or C is taken as one, or as the pitch of the scale, it is said to be in its **NATURAL POSITION**; but the pitch may be changed, and any other letter may be taken as one, in which case, the scale is said to be **TRANSPPOSED**. Transposition consists in changing the pitch, or in taking any other letter than C as one, or as the basis of the scale.

§ 105. The letter which is taken as one, is called the **KEY LETTER**, or **KEY NOTE**, or simply the **KEY**. Thus, if the scale be in its natural position, with C as one, it is said to be in the **KEY OF C**. If its pitch be changed, and D be taken as one, it is said to be in the **KEY OF D**, &c. By the key of C, is meant that the scale is based on C, or that C is taken as one; by the key of D is meant, that the scale is based on D, or that D is taken as one, &c.

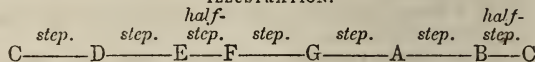
§ 106. In transposing the scale, the proper order of intervals, (steps and half-steps,) or the relative differences of pitch, must be preserved. Thus, in every key, the intervals *must be* as follows: between one and two, a *step*; between two and three, a *step*; between three and four, a *half-step*; between four and five, a *step*; between five and six, a *step*; between six and seven, a *step*; and between seven and eight, a *half-step*.

## ILLUSTRATION.



§ 107. The interval between one letter and another is fixed, and cannot be altered. Thus, the interval is a *step* between C and D, a *step* between D and E, a *half-step* between E and F, a *step* between F and G, a *step* between G and A, a *step* between A and B, and a *half-step* between B and C.

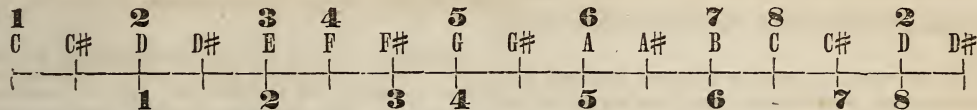
## ILLUSTRATION.



§ 108. In the transposition of the scale, the proper order of intervals is preserved by the use of the intermediate (sharp or flat) tones: or, in other words, in the transposition of the scale it becomes necessary to

omit certain tones belonging to the given key, or key from which the transposition is made, and to take from the chromatic scale such other tones, as may be required to preserve the proper order of intervals in the new key.\*

## ILLUSTRATION. 1.



EXPLANATION.—The above diagram is designed to represent the chromatic scale, in which each interval is a half-step. The figures *above* the horizontal line, are intended to represent the scale in its natural position, (key of C,) C as one, D as two, &c. The figures *below* the horizontal line, are intended to represent the scale transposed into the key of D, D as one, E as two, F# as three, &c.

It will be observed, that if D be one, E must be two, because the interval between one and two must be a step; F will not do for three, because the interval between E and F is but a *half-step*, whereas, the interval between two and three must be a *step*; F therefore is omitted, and F# is taken for three.

ANALYSIS.—D being taken as ONE, the inquiry is made, "what must be the interval from one to two?" Ans. "A *step*." The interval between D and E being a step, E is found to be two. The inquiry is next made, "what must be the interval from two to three?" Ans. "A *step*:" but as the interval between E and F is but a *half-step*, F will not do; F# is therefore taken as THREE, and the proper interval is thus obtained. Between three and four, the interval must be a *half-step*; and the interval between F# and G is a *half-step*; G, therefore, is FOUR. Between four and five, the interval must be a *step*, and the interval between G and A is a *step*; A, therefore, is FIVE. Between five and six, the interval must be a *step*, and the interval

between A and B is a *step*; B, therefore, is SIX. Between six and seven, the interval must be a *step*; but as the interval between B and C is but a *half-step*, C will not do for seven; C# is, therefore, taken, and the proper interval is thus obtained. Between seven and eight, the interval must be a *half-step*, and the interval between C# and D is a *half-step*; D, therefore, is EIGHT.

QUESTIONS.—When C is taken as one, in what position is the scale said to be? When is the scale said to be in its natural position? When any other letter than C is taken as one, what is said of the scale? When is the scale said to be transposed? In what consists the transposition of the scale?—What is the letter which is taken as one, called? When C is one, in what key is the scale? What is meant by the key of C? What is meant by the key of G? &c.—In transposing the scale, what must we be careful to preserve? What *must* the interval be between one and two? Two and three, &c.—Can the interval between one letter and another be altered? What is always the interval between C and D? D and E? &c. How may the proper order of intervals be preserved in transposition? &c.

\* The difficulty, in the transposition of the scale, consists in the transfer of its *relative* sounds, to the *abstract*, or *absolute* pitch of the letters.

## CHAPTER XXVI.

## TRANSPPOSITION OF THE SCALE BY FIFTHS.

§ 109. First transposition of the scale by fifths : from C to G.

§ 110. To preserve the proper order of intervals between *six and seven*, and between *seven and eight*, in this transposition, it is necessary to take F# as seven in the new key.

§ 111. The sign of F# (#) is placed at the beginning

of the staff, or immediately after the clef, and is called the SIGNATURE (sign,) of the key. Thus, the signature to the key of G, is ONE SHARP, or F#. The signature to the key of C, is said to be NATURAL.

QUESTIONS.—What is the first transposition of the scale by fifths? What is the interval from C to G? What intermediate tone is necessary in this transposition? Why is F# necessary in the key of G? How many intervals would be wrong, without the F#? Which interval would be wrong, without the F#? What would be the interval between six and seven, without the F#? What between seven and eight? What is the signature to the key of G? What is the signature to the key of C?

## EXAMPLE.—KEY OF G.

|    |    |    |    |     |    |    |    |    |    |    |    |     |    |    |    |
|----|----|----|----|-----|----|----|----|----|----|----|----|-----|----|----|----|
| 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  | 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  |
| G  | A  | B  | C  | D   | E  | F# | G  | G  | A  | B  | C  | D   | E  | F# | G  |
| Do | Re | Mi | Fa | Sol | La | Si | Do | Do | Re | Mi | Fa | Sol | La | Si | Do |

## § 112. Illustration

The diagram shows a scale in the key of C on two staves. The upper staff contains notes 1 through 8, with intervals labeled above: step. (1-2), step. (2-3), half-step. (3-4), step. (4-5), step. (5-6), step. (6-7), half-step. (7-8), step. (8-2), step. (2-3), half-step. (3-4), step. (4-#4), and step. (#4-5). The lower staff contains notes 1 through 8, with intervals labeled below: step. (1-2), step. (2-3), half-step. (3-4), step. (4-5), step. (5-6), step. (6-7), half-step. (7-8), and step. (8-#). The notes are: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), 7 (B), 8 (C), 2 (D), 3 (E), 4 (F), #4 (F#), 5 (G), # (F#), and # (F#).

EXPLANATION.--On the upper staff, in the above diagram, the scale is represented in the key of C. The distances of the notes, one from another, represent the different intervals, as steps and half-steps. On the lower staff, G is taken as one, A as two, B as three, C as four, D as five, E as six; and thus far the intervals are right. But as the interval from six to seven must be a *step*, it is seen at once, that F will not do for seven, because the interval between E and F, is but a *half-step*; it becomes necessary, therefore, to take the intermediate tone, F#, for seven, and this gives the proper interval between six and seven, viz., a *step*. The interval between F# and G being a *half-step*, G is taken as eight, and the scale is complete in the key of G, thus.

|   |              |              |                   |              |              |              |                   |
|---|--------------|--------------|-------------------|--------------|--------------|--------------|-------------------|
|   | <i>step.</i> | <i>step.</i> | <i>half-step.</i> | <i>step.</i> | <i>step.</i> | <i>step.</i> | <i>half-step.</i> |
| G | A            | B            | C                 | D            | E            | F#           | G                 |
| 1 | 2            | 3            | 4                 | 5            | 6            | 7            | 8                 |

NOTE.—No illustration of the transposition of the scale by diagrams, or which is in any way presented to the eye, can be fully satisfactory, or cause this subject to be practically understood. It can only be thoroughly taught, by audible examples, or verbal or instrumental elucidations.



## CHAPTER XXVII.

## RELATION OF TONES. TONE OF TRANSPOSITION.

§ 113. Tones are said to be related as follows: if C be one, D is two, E is three, &c.; or, D is *two*, considered in respect to its relation to C as *one*; so, also, E is *three*, F is *four*, G is *five*, A is *six*, and B is *seven*.

And again: C# is *sharp one*, D# is *sharp two*, F# is *sharp four*, G# is *sharp five*, and A# is *sharp six*, when considered in relation to C as *one*.

And again: D $\flat$  is *flat two*, E $\flat$  is *flat three*, G $\flat$  is *flat five*, A $\flat$  is *flat six*, and B $\flat$  is *flat seven*, when considered in relation to C as *one*.

§ 114. The intermediate tone, or note, required in transposition, is called THE TONE OF TRANSPOSITION, or, THE NOTE OF TRANSPOSITION. Thus, the tone, or note of transposition, between the keys of C and G, is F#.

§ 115. It will be observed that in the foregoing transposition from C to G, the pitch of the scale has been removed a *fifth*;\* and that the intermediate tone F#, or *sharp four*, has been found necessary to preserve the proper order of the intervals. Hence the following rule: "*sharp four transposes the scale a fifth*;" or, "*the tone,*

*or note of transposition, between any key and its fifth, is sharp four.*"

QUESTIONS.—What is the relation of D to C? Ans. Two.—What is the relation of E to C? &c. What is the relation of C# to C? &c. &c. What is the intermediate tone, required in transposition, called? What is the tone of transposition between the keys of C and G? What is the interval between C and G? What is the relation of F# to C? What is the tone of transposition between any key and its fifth? What tone will transpose the scale a fifth?

## CHAPTER XXVIII.

## TRANSPOSITION OF THE SCALE BY FIFTHS, CONTINUED.

§ 116. Second transposition of the scale by fifths; from G to D.

§ 117. To preserve the proper order of intervals between *six and seven*, and between *seven and eight*, in this transposition, it is necessary to take C# as seven in the new key.

§ 118. The sign of C# (#) is placed at the beginning of the staff, a little to the right of the previous sharp, and the two sharps (F# and C#) are taken together as the sign of the key, or as the signature.

\* Or a fourth below.

## EXAMPLE.—KEY OF D.

1 2 3 4 5 6 7 8      1 2 3 4 5 6 7 8  
 D E F# G A B C# D      D E F# G A B C# D  
 Do Re Mi Fa Sol La Si Do      Do Re Mi Fa Sol La Si Do

QUESTIONS.—What was the first transposition of the scale? relation of F# to C? Ans. Sharp four.—What is the relation of C# to G? What is the second of C# to G? What is invariably the tone of transposition between any key and its fifth? What is the signature to the key of D? What is the tone of transposition between C and G? What is the tone of transposition between G and D? What is the key of D? Ans. Two sharps.—What are the two sharp letters in the key of D?

§ 119. *Illustration.*

5 6 7 1 2 3 4 5 6 7 8  
 D E F# G A B C# D      D E F# G A B C# D  
 Do Re Mi Fa Sol La Si Do      Do Re Mi Fa Sol La Si Do

NOTE.—An explanation of the above diagram is supposed to be unnecessary, as it would be similar to that at § 112.

## CHAPTER XXIX.

## TRANSPOSITION OF THE SCALE BY FIFTHS, CONTINUED.

§ 120. Third transposition of the scale by fifths, from D to A. G $\sharp$  is sharp four to D. G $\sharp$ , therefore, is the next sharp introduced.

QUESTIONS.—By what interval have we hitherto transposed the scale? What is the fifth to D? What is the tone of transposition between any key and its fifth? What is sharp four to D? What, then, is the tone of transposition between the keys D and A?

## EXAMPLE.—KEY OF A.

|    |    |            |    |     |            |            |    |    |    |            |    |     |            |            |    |
|----|----|------------|----|-----|------------|------------|----|----|----|------------|----|-----|------------|------------|----|
| 1  | 2  | 3          | 4  | 5   | 6          | 7          | 8  | 1  | 2  | 3          | 4  | 5   | 6          | 7          | 8  |
| A  | B  | C $\sharp$ | D  | E   | F $\sharp$ | G $\sharp$ | A  | A  | B  | C $\sharp$ | D  | E   | F $\sharp$ | G $\sharp$ | A  |
| Do | Re | Mi         | Fa | Sol | La         | Si         | Do | Do | Re | Mi         | Fa | Sol | La         | Si         | Do |

## CHAPTER XXX.

## TRANSPOSITION OF THE SCALE BY FIFTHS, CONTINUED.

§ 121. Fourth transposition of the scale by fifths; from A to E. D $\sharp$  is sharp four to A. D $\sharp$ , therefore, is the next sharp.

(Question as before.)

## EXAMPLE.—KEY OF E.

|    |    |    |    |     |    |    |    |    |    |    |    |     |    |    |    |
|----|----|----|----|-----|----|----|----|----|----|----|----|-----|----|----|----|
| 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  | 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  |
| E  | F# | G# | A  | B   | C# | D# | E  | E  | F# | G# | A  | B   | C# | D# | E  |
| Do | Re | Mi | Fa | Sol | La | Si | Do | Do | Re | Mi | Fa | Sol | La | Si | Do |

## CHAPTER XXXI.

## TRANSPOSITION OF THE SCALE BY FIFTHS, CONCLUDED.

§ 122. Fifth transposition by fifths; from E to B. A# is sharp four to E.

## EXAMPLE.—KEY OF B. (Same as Cb.)

|    |    |    |    |     |    |    |    |    |    |    |    |     |    |    |    |
|----|----|----|----|-----|----|----|----|----|----|----|----|-----|----|----|----|
| 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  | 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  |
| B  | C# | D# | E  | F#  | G# | A# | B  | B  | C# | D# | E  | F#  | G# | A# | B  |
| Do | Re | Mi | Fa | Sol | La | Si | Do | Do | Re | Mi | Fa | Sol | La | Si | Do |

§ 123. Sixth transposition by fifths; from B to F#. E# is sharp four to B

EXAMPLE.—KEY OF F#. (Same as Gb.)

|    |    |    |    |     |    |    |    |    |    |    |    |     |    |    |    |
|----|----|----|----|-----|----|----|----|----|----|----|----|-----|----|----|----|
| 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  | 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  |
| F# | G# | A# | B  | C#  | D# | E# | F# | F# | G# | A# | B  | C#  | D# | E# | F# |
| Do | Re | Mi | Fa | Sol | La | Si | Do | Do | Re | Mi | Fa | Sol | La | Si | Do |

§ 124. Seventh transposition by fifths; from F# to C#. B# is sharp four to F#.

EXAMPLE.—KEY OF C#. (Same as Db.)

|    |    |    |    |     |    |    |    |    |    |    |    |     |    |    |    |
|----|----|----|----|-----|----|----|----|----|----|----|----|-----|----|----|----|
| 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  | 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  |
| C# | D# | E# | F# | G#  | A# | B# | C# | C# | D# | E# | F# | G#  | A# | B# | C# |
| Do | Re | Mi | Fa | Sol | La | Si | Do | Do | Re | Mi | Fa | Sol | La | Si | Do |



§ 125. Eighth transposition by fifths, from C $\sharp$  to G $\sharp$ . F DOUBLE SHARP (written thus: F $\times$ ,) is sharp four to C $\sharp$ .

EXAMPLE.—KEY OF G $\sharp$ . (Same as A $\flat$ .)

|            |            |            |            |            |            |            |            |            |            |            |            |            |            |            |            |
|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| 1          | 2          | 3          | 4          | 5          | 6          | 7          | 8          | 1          | 2          | 3          | 4          | 5          | 6          | 7          | 8          |
| G $\sharp$ | A $\sharp$ | B $\sharp$ | C $\sharp$ | D $\sharp$ | E $\sharp$ | F $\times$ | G $\sharp$ | G $\sharp$ | A $\sharp$ | B $\sharp$ | C $\sharp$ | D $\sharp$ | E $\sharp$ | F $\times$ | G $\sharp$ |
| Do         | Re         | Mi         | Fa         | Sol        | La         | Si         | Do         | Do         | Re         | Mi         | Fa         | Sol        | La         | Si         | Do         |

§ 126. The scale may be still further transposed by fifths: to the key of D $\sharp$ , with nine sharps, (two double sharps); to the key of A $\sharp$ , with ten sharps, (three double sharps); to the key of E $\sharp$ , with eleven sharps, (four double sharps); to the key of B $\sharp$ , with twelve sharps, (five double sharps), and so on.

NOTE 1st.—The key of B $\sharp$  is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

NOTE 2d.—The keys beyond F $\sharp$  (six sharps,) are but seldom used, as the same variety may be more easily obtained in transposition by flats. The keys beyond E (four sharps,) are seldom used in vocal music.

## CHAPTER XXXII.

### TRANSPOSITION OF THE SCALE BY FOURTHS.

§ 127. First transposition of the scale by fourths; from C to F.

§ 128. To preserve the proper order of intervals between *three and four*, and between *four and five* in this



NOTE.—An explanation of the above diagram would be so similar to that at § 112, that it is supposed to be unnecessary. It will be observed that  $B\flat$  is taken for four, and not  $A\sharp$ , because the scale must always proceed from one letter to another;  $A\sharp$  cannot follow A, in the diatonic scale.

§ 129. It will be observed that in the foregoing transposition, from C to F, the pitch of the scale has been removed a *fourth*,\* and that the intermediate tone,  $B\flat$ , or *flat seven*, has been found necessary to preserve the proper order of the intervals. Hence the following rule: "*Flat seven transposes the scale a fourth;*" or, "*The tone, or note of transposition, between any key and its fourth, is flat seven.*"

QUESTIONS.—What is the intermediate tone required in transposition, called? What is the tone of transposition between the keys of C and F? What is the interval between C and F? What

\* A fifth below.

EXAMPLE.—KEY OF  $B\flat$ .

|          |    |    |          |     |    |    |          |          |    |    |          |     |    |    |          |
|----------|----|----|----------|-----|----|----|----------|----------|----|----|----------|-----|----|----|----------|
| 1        | 2  | 3  | 4        | 5   | 6  | 7  | 8        | 1        | 2  | 3  | 4        | 5   | 6  | 7  | 8        |
| $B\flat$ | C  | D  | $E\flat$ | F   | G  | A  | $B\flat$ | $B\flat$ | C  | D  | $E\flat$ | F   | G  | A  | $B\flat$ |
| Do       | Re | Mi | Fa       | Sol | La | Si | Do       | Do       | Re | Mi | Fa       | Sol | La | Si | Do       |

## CHAPTER XXXIII.

TRANSPOSITION OF THE SCALE BY FOURTHS, CONTINUED.

§ 130. Second transposition of the scale by fourths; from F to  $B\flat$ .

§ 131. To preserve the proper order of intervals between *three and four*, and between *four and five*, in this transposition, it is necessary to take  $E\flat$  as four in the new key.

§ 132. The sign of  $E\flat$  ( $\flat$ ) is placed a little to the right of the previous flat, and the two flats are taken as the signature.

## CHAPTER XXXIV.

## TRANSPOSITION OF THE SCALE BY FOURTHS, CONTINUED.

§ 133. Third transposition of the scale by fourths; from  $B\flat$  to  $E\flat$ .  $A\flat$ , is flat seven to  $B\flat$ .  $A\flat$ , therefore, is the next flat introduced.

EXAMPLE.—KEY OF  $E\flat$ .

|          |    |    |          |          |    |    |          |          |    |    |          |          |    |    |          |
|----------|----|----|----------|----------|----|----|----------|----------|----|----|----------|----------|----|----|----------|
| 1        | 2  | 3  | 4        | 5        | 6  | 7  | 8        | 1        | 2  | 3  | 4        | 5        | 6  | 7  | 8        |
| $E\flat$ | F  | G  | $A\flat$ | $B\flat$ | C  | D  | $E\flat$ | $E\flat$ | F  | G  | $A\flat$ | $B\flat$ | C  | D  | $E\flat$ |
| Do       | Re | Mi | Fa       | Sol      | La | Si | Do       | Do       | Re | Mi | Fa       | Sol      | La | Si | Do       |

(Question as before.)

## CHAPTER XXXV.

## TRANSPOSITION OF THE SCALE BY FOURTHS, CONTINUED.

§ 134. Fourth transposition of the scale by fourths; from  $E\flat$  to  $A\flat$ .  $D\flat$  is flat seven to  $E\flat$ .  $D\flat$  therefore, is the next flat introduced.

(Question as before.)

EXAMPLE.—KEY OF  $A\flat$ .

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8  
 $A\flat$   $B\flat$  C  $D\flat$   $E\flat$  F G  $A\flat$   $A\flat$   $B\flat$  C  $D\flat$   $E\flat$  F G  $A\flat$   
 Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

## CHAPTER XXXVI.

## TRANSPOSITION OF THE SCALE BY FOURTHS, CONCLUDED.

§ 135. Fifth transposition by fourths; from  $A\flat$  to  $D\flat$ .  $G\flat$  is flat seven to  $A\flat$ .

EXAMPLE.—KEY OF  $D\flat$ . (Same as  $C\sharp$ .)

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8  
 $D\flat$   $E\flat$  F  $G\flat$   $A\flat$   $B\flat$  C  $D\flat$   $D\flat$   $E\flat$  F  $G\flat$   $A\flat$   $B\flat$  C  $D\flat$   
 Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do



§ 136. Sixth transposition by fourths; from  $D\flat$  to  $G\flat$ .  $C\flat$  is flat seven to  $D\flat$

EXAMPLE.—KEY OF  $G\flat$ . (Same as  $F\sharp$ .)

|          |          |          |          |          |          |    |          |          |          |          |          |          |          |    |          |
|----------|----------|----------|----------|----------|----------|----|----------|----------|----------|----------|----------|----------|----------|----|----------|
| 1        | 2        | 3        | 4        | 5        | 6        | 7  | 8        | 1        | 2        | 3        | 4        | 5        | 6        | 7  | 8        |
| $G\flat$ | $A\flat$ | $B\flat$ | $C\flat$ | $D\flat$ | $E\flat$ | F  | $G\flat$ | $G\flat$ | $A\flat$ | $B\flat$ | $C\flat$ | $D\flat$ | $E\flat$ | F  | $G\flat$ |
| Do       | Re       | Mi       | Fa       | Sol      | La       | Si | Do       | Do       | Re       | Mi       | Fa       | Sol      | La       | Si | Do       |

§ 137. Seventh transposition by fourths; from  $G\flat$  to  $C\flat$ .  $F\flat$  is flat seven to  $G\flat$ .

EXAMPLE.—KEY OF  $C\flat$ . (Same as B.)

|          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| 1        | 2        | 3        | 4        | 5        | 6        | 7        | 8        | 1        | 2        | 3        | 4        | 5        | 6        | 7        | 8        |
| $C\flat$ | $D\flat$ | $E\flat$ | $F\flat$ | $G\flat$ | $A\flat$ | $B\flat$ | $C\flat$ | $C\flat$ | $D\flat$ | $E\flat$ | $F\flat$ | $G\flat$ | $A\flat$ | $B\flat$ | $C\flat$ |
| Do       | Re       | Mi       | Fa       | Sol      | La       | Si       | Do       | Do       | Re       | Mi       | Fa       | Sol      | La       | Si       | Do       |

§ 138. Eighth transposition by fourths; from  $C\flat$  to  $F\flat$ . B DOUBLE FLAT (written  $B\flat\flat$ ) is flat seven to  $C\flat$ .

EXAMPLE.—KEY OF F $\flat$ . (Same as E.)

|           |           |           |                |           |           |           |           |           |           |           |                |           |           |           |           |
|-----------|-----------|-----------|----------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|----------------|-----------|-----------|-----------|-----------|
| 1         | 2         | 3         | 4              | 5         | 6         | 7         | 8         | 1         | 2         | 3         | 4              | 5         | 6         | 7         | 8         |
| F $\flat$ | G $\flat$ | A $\flat$ | B $\flat\flat$ | C $\flat$ | D $\flat$ | E $\flat$ | F $\flat$ | F $\flat$ | G $\flat$ | A $\flat$ | B $\flat\flat$ | C $\flat$ | D $\flat$ | E $\flat$ | F $\flat$ |
| Do        | Re        | Mi        | Fa             | Sol       | La        | Si        | Do        | Do        | Re        | Mi        | Fa             | Sol       | La        | Si        | Do        |

§ 139. The scale may be still further transposed by fourths: to the key of B $\flat\flat$ , with nine flats, (two double flats); to the key of E $\flat\flat$ , with ten flats, (three double flats); to the key of A $\flat\flat$ , with eleven flats, (four double flats); to the key of D $\flat\flat$ , with twelve flats, (five double flats); and so on.

NOTE 1st.—The key of D $\flat\flat$  is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

NOTE 2d.—The keys beyond G $\flat$  (six flats,) are but seldom used, as the same variety may be more easily obtained in transpositions by sharps. The keys beyond A $\flat$  (four flats,) are seldom used in vocal music.

## CHAPTER XXXVII.

## MINOR SCALE.

§ 140. In addition to the scale as explained at Chapter 14, there is another diatonic scale, differing from that in respect to its intervals, called the MINOR SCALE. The former scale (Chap. 14,) is called MAJOR.

§ 141. The intervals in the minor scale, are as follows: between one and two, a *step*; between two and three, a *half-step*; between three and four, a *step*; between four and five, a *step*; between five and six, a *half-step*; between six and seven, a *step* and a *half-step*; and between seven and eight, a *half-step*.

## EXAMPLE. MINOR SCALE.

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  | 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  |
| A  | B  | C  | D  | E  | F  | G# | A  | A  | G# | F  | E  | D  | C  | B  | A  |
| La | Si | Do | Re | Mi | Fa | Si | La | La | Si | Fa | Mi | Re | Do | Si | La |

## COMPARATIVE VIEW OF THE MAJOR AND MINOR SCALES.

|    |              |    |              |                                 |    |              |     |              |    |              |                                 |    |
|----|--------------|----|--------------|---------------------------------|----|--------------|-----|--------------|----|--------------|---------------------------------|----|
| C  | <i>step.</i> | D  | <i>step.</i> | E <sup>half-</sup> <i>step.</i> | F  | <i>step.</i> | G   | <i>step.</i> | A  | <i>step.</i> | B <sup>half-</sup> <i>step.</i> | C  |
| 1  |              | 2  |              | 3                               | 4  |              | 5   |              | 6  |              | 7                               | 8  |
| Do |              | Re |              | Mi                              | Fa |              | Sol |              | La |              | Si                              | Do |

|    |              |                                 |    |              |    |              |                                 |    |                              |                                  |    |
|----|--------------|---------------------------------|----|--------------|----|--------------|---------------------------------|----|------------------------------|----------------------------------|----|
| A  | <i>step.</i> | B <sup>half-</sup> <i>step.</i> | C  | <i>step.</i> | D  | <i>step.</i> | E <sup>half-</sup> <i>step.</i> | F  | <i>step &amp; half-step.</i> | G# <sup>half-</sup> <i>step.</i> | A  |
| 1  |              | 2                               | 3  |              | 4  |              | 5                               | 6  |                              | 7                                | 8  |
| La |              | Si                              | Do |              | Re |              | Mi                              | Fa |                              | Si                               | La |

NOTE.— There is also another form of the minor scale, but it is not considered necessary to explain it, since it can be of no practical importance to the singer; the person who can sing the scale in the form here given, or rather who has made some little progress in the practice of the chromatic scale, will find no difficulty in any form of the minor scale.

§ 142. The minor scale, in its natural position, commences with A, or A is taken as one, as in the above example.

§ 143. When the major and minor scales have the same signature, they are said to be related. Thus, the key of C major is the relative major to A minor; and the key of A minor is the relative minor to C major.

§ 144. The relative minor to any major key is found a sixth above it, or is based upon its sixth; and the relative major to any minor key is found a third above it, or is based upon its third.

§ 145. The letters and syllables correspond in the major and its relative minor. Thus, the syllable *Do*, is applied to C in both cases, although it is *one* in the major, and *three* in the minor scale, &c.

QUESTIONS.—What other diatonic scale is there beside the major? In what respect does the minor scale differ from the major? Ans. Order of its intervals. How many kinds of intervals are there in the major scale? How many in the minor? What interval has the minor scale, that does not belong to the major? What is the interval between one and two in the minor scale? Two and three, &c.—How many intervals, of a step, are there in the minor scale? Ans. Three. How many of a half-step? Ans. Three. How many of a step and a half-step? Ans. One. When are the major and minor scales said to be related? How much higher is the major scale, than its relative minor? How much lower is the minor scale, than its relative major? How much lower is the major scale, than its relative minor? How much higher

is the minor scale, than its relative major? What is the relative minor to C major? What is the relative major to A minor? &c. In C major, what tone of the scale is C? In A minor, what tone is C? In A minor, what tone of the scale is A? In C major, what tone of the scale is A? What is the signature to C major? To A minor? &c. &c. &c.

## CHAPTER XXXVIII.

### DYNAMICS.—DYNAMIC DEGREES.

§ 146. A tone produced by the ordinary exertion of the vocal organs, is a *medium*, or *middle* tone; it is called *MEZZO*, (pronounced *met-zo*,) and is marked *m*.

§ 147. A tone produced by some restraint of the vocal organs, is a *soft* tone; it is called *PIANO*, (pronounced *pee-ân-o*,) and is marked *p*.

§ 148. A tone produced by a strong, or full exertion of the vocal organs, is a *loud* tone; it is called *FORTE*, and is marked *f*.

§ 149. A tone produced by a very small, but careful exertion of the vocal organs, softer than *piano*, yet so loud as to be a good audible sound, is called *PIANISSIMO*, (pronounced *pee-an-is-si-mo*,) and is marked *pp*.

§ 150. A tone produced with still greater exertion of the vocal organs than is required for *forte*, but not so loud as to degenerate into a scream, is called *FORTISSIMO*, and is marked *ff*.

**NOTE.**—Mezzo, Piano and Forte, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

**QUESTIONS.**—What is the third distinction in musical sounds? What is the department called, which arises out of this distinction? What is the subject of dynamics? When a tone is neither loud nor soft, what is it called? How marked?—When a tone is soft, what is it called? How marked?—When a tone is loud, what is it called? How marked?—If a tone is very soft, what is it called? How marked?—If a tone is very loud, what is it called? How marked?—What does Piano, or P signify? What does Forte, or F signify? What does Mezzo, or M signify? What does Pianissimo, or PP signify? What does Fortissimo, or FF signify?

## CHAPTER XXXIX.

### DYNAMICS.—DYNAMIC TONES.

§ 151. **ORGAN TONE.** A tone commenced, continued,

and ended, with an equal degree of power, is called an **ORGAN TONE.** ( $\text{=====}$ )

§ 152. **CRESCENDO.** A tone commencing soft, and gradually increasing to loud, is called **CRESCENDO.** (*Cres.* or  $\text{<}$ )

§ 153. **DIMINUENDO.** A tone commencing loud, and gradually diminishing to soft, is called **DIMINUENDO.** (*Dim.* or  $\text{>}$ )

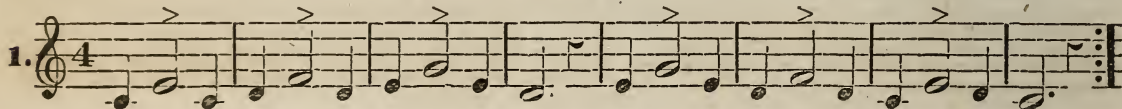
§ 154. **SWELL.** An union of the crescendo and diminuendo, produces the **SWELLING TONE, or SWELL.** ( $\text{< >}$ )

**NOTE.**—Sing the scale very slow, (ah,) applying the *swell*.

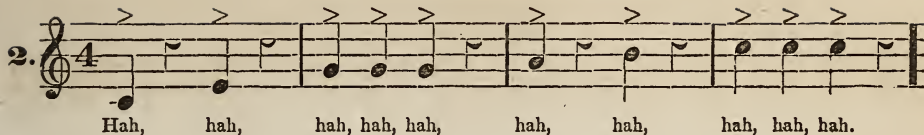
§ 155. **PRESSURE TONE.** A very sudden *crescendo*, or *swell*, is called a **PRESSURE TONE.** ( $\text{<}$  or  $\text{< >}$ )

§ 156. **IMPULSIVE, or EXPLOSIVE TONE.** A tone which is struck suddenly, with great force, and instantly diminished, is called an **IMPULSIVE, or EXPLOSIVE TONE**; also **FORZANDO, or SFORZANDO.** ( $\text{>}$  or *sf. fz.*)

### EXAMPLES.







§ 157. The proper application of dynamics, constitutes the form of musical expression.

QUESTIONS.—When a tone is begun, continued, and ended, with an equal degree of power, what is it called? When a tone is begun soft, and gradually increased to loud, what is it called? When a tone is begun loud, and gradually diminished to soft, what is it called? When the crescendo is united to the diminuendo, what is it called? What is a very sudden crescendo called? What is a very sudden diminish called?

## CHAPTER XL.

### MISCELLANEOUS CHARACTERS.

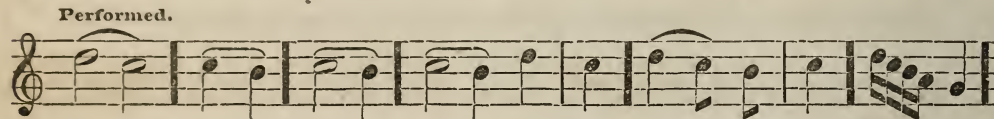
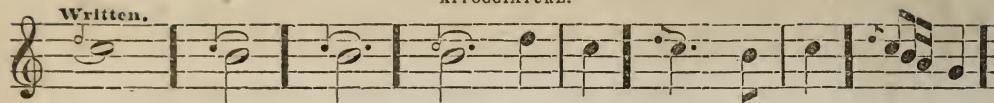
§ 158. PASSING NOTE. Ornamental, or grace notes, are often introduced into a melody, that do not essentially belong to it; they are commonly written in smaller characters, and are called PASSING NOTES.

§ 159: APPOGGIATURE. When a passing note precedes an essential note, on an *accented* part of the measure, it is called an APPOGGIATURE.

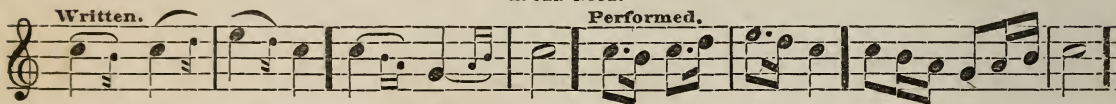
§ 160. AFTER NOTE. When a passing note follows an essential note, on an *unaccented* part of a measure, it is called an AFTER NOTE.

## EXAMPLES.

## APPOGGIATURE.

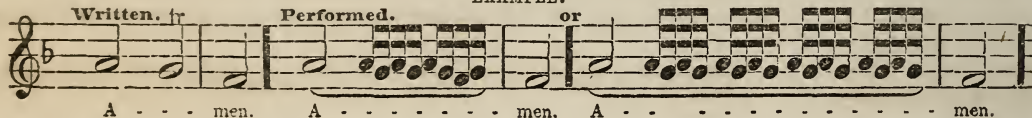


## AFTER NOTE.



§ 161. SHAKE. The SHAKE (tr) consists of a rapid alternation of two sounds. It should be much cultivated by those who would acquire smoothness and flexibility of voice.

## EXAMPLE.




§ 162. **TURN.** The **TURN** (♩) consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick.


EXAMPLES.





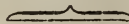
## EXAMPLES.




§ 165. TIE. A character called a TIE is used to show how many notes are to be sung to one syllable. It is also used to denote the legato style. 

§ 166. PAUSE. When a note, or rest, is to be prolonged beyond its usual time, a character called a PAUSE is placed over or under it. 

§ 167. DOUBLE BAR. A DOUBLE BAR ( or ) shows the end of a strain of the music, or of a line of the poetry.

§ 168. BRACE. A BRACE is used to connect the staves on which the different parts are written. 

§ 169. DIRECT. The DIRECT () is sometimes used at the end of a staff, to show on what degree the first note of the following staff is placed.

1. Suppliant, lo! thy chil-dren bend, Fa-ther, for thy bles-sing now; Thou canst teach us,

guide, de-fend; We are weak,—al-migh-ty thou.

2  
With the peace thy word imparts,  
Be the taught, and teachers blest;  
In our lives, and in our hearts,  
Father, be thy laws impressed

3  
Shed abroad in every mind,  
Light and pardon from above;  
Charity for all our kind,  
Trusting faith, and holy love.

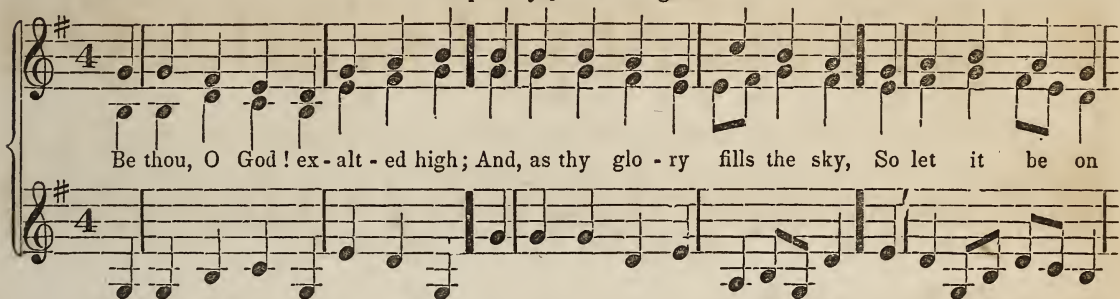


1. Our Fa-ther who in heaven art! All hallowed be thy name; Thy kingdom come, thy

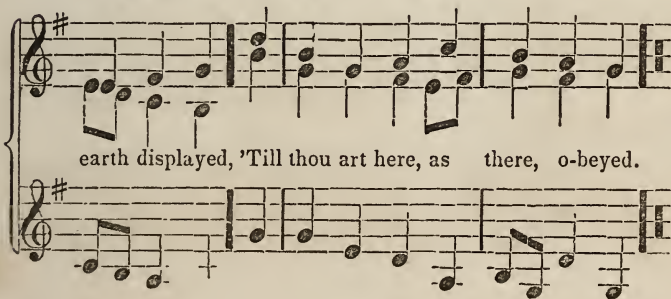
will be done, Through-out this earth-ly frame,—

- 2 As cheerfully as 'tis by those  
Who dwell with thee on high:  
Lord, let thy bounty, day by day  
Our daily food supply.
- 3 As we forgive our enemies,  
Thy pardon, Lord, we crave,  
Into temptation lead us not,  
But us from evil save.
- 4 For kingdom, power, and glory, all  
Belong, O Lord, to thee;  
Thine from eternity they were,  
And thine shall ever be.

*The composition of this tune has been often ascribed to Martin Luther; but there is no satisfactory evidence that it was written by him. It is probably of French origin.*



Be thou, O God! ex - alt - ed high; And, as thy glo - ry fills the sky, So let it be on



earth displayed, 'Till thou art here, as there, o-beyed.

EXCELLENCE OF RELIGION. C. M.

- 1 How happy he, who loves to hear  
Instruction's warning voice;  
And who celestial wisdom makes  
His early, only choice.
- 2 She guides the young with innocence,  
In pleasant paths to tread;  
A crown of glory she bestows,  
Upon the hoary head.
- 3 According as her labors rise,  
So her rewards increase;  
Her ways are ways of pleasantness,  
And all her paths are peace.

1. O God, my Fa-ther and my King, Of all I have, or hope, the spring! Send down thy spir - it

from a - bove, And fill my heart with heavenly love.

2

May I from every act abstain,  
That hurts, or gives another pain:  
And bear a sympathizing part,  
Whene'er I meet a wounded heart.

3

Let love, through all my conduct shine,  
An image fair, tho' faint, of thine!  
Thus let me his disciple prove,  
Who came to manifest thy love

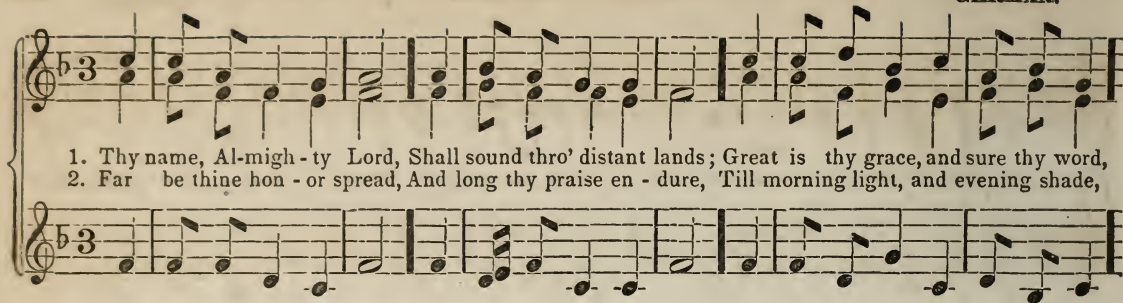
1. O thou, to whom all creatures bow, With-in this earth-ly frame, Thro' all the world, how

great art thou! How glo-rious is thy name!

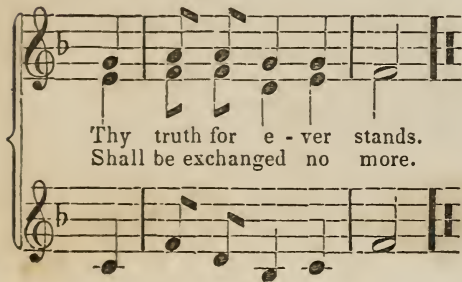
2 When heaven, thy glorious work on high,  
Employs my wondering sight,  
The moon, that nightly rules the sky,  
With stars of feeble light,—

3 Lord, what is man, that he is blessed  
With thy peculiar care!  
Why on his offspring, is conferred,  
Of love, so large a share!

4 O thou, to whom all creatures bow,  
Within this earthly frame,  
Thro' all the world, how great art thou!  
How glorious is thy name!



1. Thy name, Al-migh - ty Lord, Shall sound thro' distant lands; Great is thy grace, and sure thy word,  
 2. Far be thine hon - or spread, And long thy praise en - dure, 'Till morning light, and evening shade,



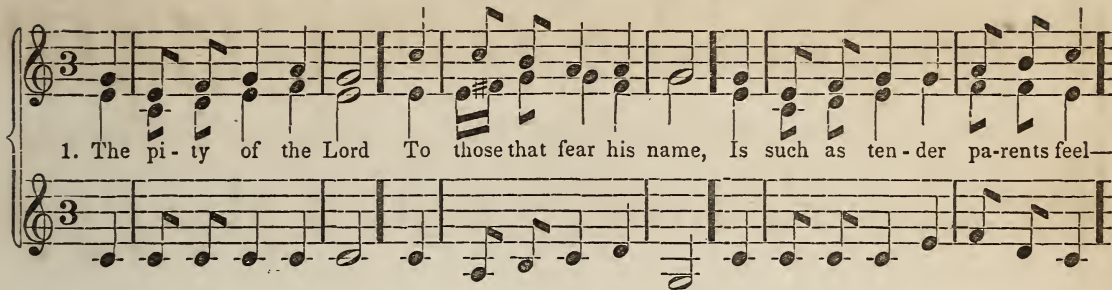
Thy truth for e - ver stands.  
 Shall be exchanged no more.

## PRAYER. S. M.

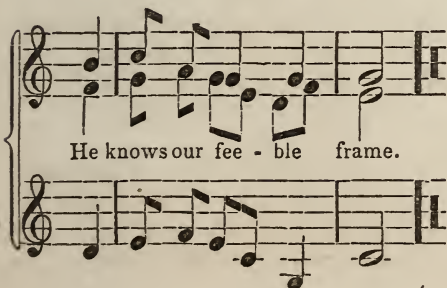
- 1 Lord, lead my heart to learn;  
 Prepare my ears to hear;  
 And let me useful knowledge seek,  
 In thy most holy fear.
- 2 If unforgiven sin  
 Within my bosom lies,  
 Or evil motives linger there  
 T' offend thy perfect eyes,—
- 3 Remove them far away;  
 Inspire me with thy love,  
 That I may please thee here below,  
 And dwell with thee above!



(MAN'S FRAILITY, AND GOD'S ENDURING COMPASSION.)



1. The pi - ty of the Lord To those that fear his name, Is such as ten - der pa - rents feel—



He knows our fee - ble frame.

2

Our days are as the grass,  
Or like the morning flower!  
When blasting winds sweep o'er the field,  
It withers in an hour.

3

But thy compassions, Lord,  
To endless years endure;  
And children's children ever find  
Thy words of promise sure.

1. Praise the Lord, when blushing morning Wakes the blossom rich with dew; Praise him when re -

viv'd cre - a - tion Beams with beauties fair and new.

2

Praise the Lord, and may his blessing  
Guide us in the way of truth,  
Keep our feet from paths of error,  
Make us holy in our youth.

3

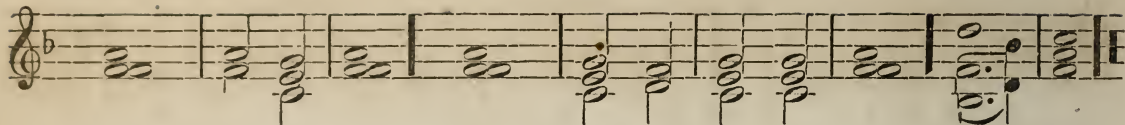
Praise the Lord, ye hosts of heaven :  
Angels, sing your sweetest lays ;  
All things, utter forth his glory,  
Sound aloud Jehovah's praise.

1. { Death has been here, and borne a - way A brother from our side: } And young as we, he died.  
 Just in the morn-ing of his day, [Omit. . . . .]

## YOUTHFUL PRAISE.

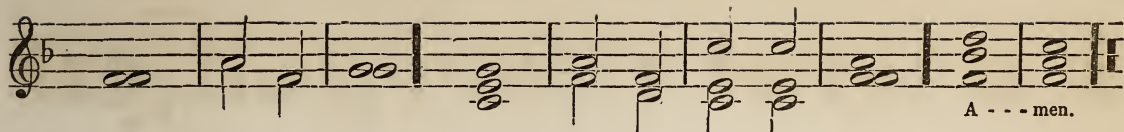
- 2 We cannot tell, who next may fall  
 Beneath the chastening rod;  
 One must be first, but let us all  
 Prepare to meet our God.
- 3 May each attend with willing feet,  
 The means of knowledge here;  
 And wait around the mercv-seat,  
 With hope, as well as fear.
- 4 Lord, to thy wisdom and thy care  
 May we resign our days;  
 Content to live, and serve thee here,  
 Or die, and sing thy praise.

- 1 Great God, in whom we live and move,  
 - Accept our feeble praise,  
 For all the mercy, grace and love,  
 Which crown our youthful days.
- 2 For countless mercies, love unknown,  
 Lord, what can we impart?  
 Thou dost require one gift alone,—  
 The offering of the heart.
- 3 Incline us, Lord, to give it thee;  
 Preserve us by thy grace,  
 Till death shall bring us all to see  
 Thy glory, face to face.



A - - - men.

1. The Lord is my shepherd ; I | shall not | want :  
The Lord is my | shepherd ; I | shall not | want.
2. He maketh me to lie | down in..green | pastures ;  
He leadeth me be- | side the | still — | waters
3. He re- | storeth..my | soul ;  
He leadeth me in the paths of | righteousness..for his | name's — | sake
4. Yea, though I walk through the valley of the shadow of death, I will | fear no | evil ;  
For thou art with me ; thy | rod and..thy | staff, they | comfort me.
5. Thou preparest a table before me in the | presence of..mine | enemies ;  
Thou anointest my head with | oil, my | cup..runneth | over.
6. Surely goodness and mercy shall follow me, all the | days of..my | life ;  
And I will dwell in the | house..of the | Lord, for- | ever.



## 1.

I will lift up mine eyes unto the hills, from whence | cometh..my | help;  
My help cometh from the | Lord,..who made | heaven..and | earth.

## 2.

He will not suffer thy foot to be moved, he that keepeth thee | will not | slumber;  
Behold, he that keepeth | Israel..shall not | slumber..nor | sleep.

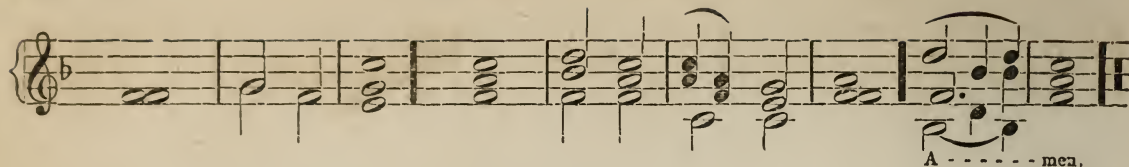
## 3.

The Lord is thy keeper. The Lord is thy shade upon thy | right — | hand;  
The sun shall not smite thee by | day,..nor the | moon, by | night.

## 4.

The Lord shall preserve thee from all evil, he shall pre- | serve thy | soul;  
The Lord shall preserve thy going out, and thy coming in, from this time forth, and |  
even..for- | ever | more.

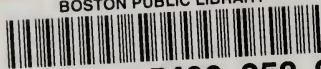




1. O come, let us | sing un..to the | Lord;  
Let us heartily rejoice in the | strength..of | our sal- | vation.
2. Let us come before his | presence..with | thanksgiving;  
And show ourselves | glad in | him with | psalms.
3. For the Lord is a | great — | God;  
And a great | King a..bove | all — | gods.
4. In his hand are all the | corners..of the | earth;  
And the strength of the | hills is | his — | also.
5. The sea is his, and | he — | made it;  
And his hands pre- | pared..the | dry — | land.
6. O come, let us worship and | fall — | down;  
Let us kneel before the | Lord,..the | Lord our | Maker.
7. For he is the | Lord our | God;  
And we are the people of his pasture, and the | sheep of | his — | hand.
8. O worship the Lord, in the | beauty..of | holiness;  
Let the whole | earth..stand in | awe of | Him.
9. For he cometh, for he cometh to | judge the | earth;  
And with righteousness to judge the world, and the | people | with his | truth.



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[Mar., 1882, 20,000]

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